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ABSTRACT

Designed to serve as a resource book to promote informed decision making by Corporation for Public Broadcasting (CPB) staff and advisory panels, this study reviews and analyzes the topic of children's public television viewing. Both instructional and more general types of programming for children are examined; however, information relevant only for commercial children's television is excluded. Information was collected through interviews, site visits, and reference research, and data are displayed in tabular form throughout the report. Five broad content topics comprise the body of the report: children and television-content analysis, television series for children, program utilization and needs assessment, constituent concerns, and alternatives and options for CPB action. Information sources are listed, and the appendices include a course distribution comparative survey of five national agencies. (JEG)

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Children's Television Programming and
Public Broadcasting: An Analysis and
Assessment of Needs

Final Report

by
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Submitted to:

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Corporation for Public Broadcasting

Submitted by:

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I TASK STATEMENT AND GOALS

A. Background and Purpose of the Study

The Corporation for Public Broadcasting (CPB) is beginning a major thrust to stimulate the production and acquisition of new programming for children. Within the last few years a number of persistent concerns have coalesced to prompt the Board of Directors to establish children's programming as a priority concern. Briefly, while children's programming is perceived as one of public television's notable achievements, many feel more should be done. Concerns have been raised about the lack of new programming in production and about program funding. Widespread funding is not available; many funding sources are "mission oriented" leaving CPB as one of the few major, national organizations with discretionary funds for children's programming. Thus, CPB's new children's programming initiative is appropriately timed and consistent with its overall mission to implement a national policy that will most effectively make public television and radio services available to all citizens, including children.

CPB has undertaken a systematic, multi-step planning procedure to organize its children's programming initiative. A major effort of the planning process is a review and analyses of the current state of children's public television programming. The current report is designed to serve as a resource book to promote informed decision-making by CPB staff and advisory panels convened by CPB to consider issues and concerns related to children's public television programming. The report is specifically targeted for staff use by CPB, PBS (Public Broadcast Service), and possibly NPR (National Public Radio) with limited readership expected among members of the broadcast community concerned with and knowledgeable about children's public television programming. Sponsored by CPB, this study represents the authors' efforts to review and analyze the topic of children's public television programming and does not necessarily reflect the views or policies of CPB regarding children's broadcast programming.

B. Description of the Task

The focus of the report is children's public television programming. Children are defined as ages 2 years (preschool) through 17 years (secondary). Both instructional and more general types of programming for children are included in the report.

Information relevant only for commercial children's television programming is generally excluded. No particular age period or category of programming has been deliberately emphasized. Completeness or lack of material on a particular topic accurately reflects existing information sources. In order to help the reader keep information source differences in perspective primary sources are identified for each section.

As much as possible the collection net for information was limited to information directly relevant to public television for children. It became apparent very soon that a massive body of literature on children and television existed, all of which impacted at least indirectly on public television programming. The challenge in dealing with this material was to consider the accumulated findings and identify points of potential relevance and usefulness for the purposes of the present study. Growing bodies of research on topics such as aggression, media effects, cognitive effects, children's advertising, and major summative evaluations were considered to be outside the primary scope of this effort. At points, their relevance to issues has been noted.

The tasks of compilation of information, analyses and organization of data, evaluation, and report preparation were completed in a period of 8 weeks by two professional consultants. Combining content expertise in child development and education, research methodology, and diverse experiences in broadcasting and communications the authors were aided considerably by the willingness of many individuals to contribute their knowledge and skills in identifying, retrieving, and explaining important pieces of information. The magnitude and depth of the information reviewed and the large number of persons interviewed directly reflects the cooperation received by the authors in all phases of report preparation. While this report represents the authors' interpretation of information, without such generous assistance from others it would not have been possible to produce such a comprehensive resource document.

C. Specific Goals

Compilation of Information

Documents and other information related to the topic were identified, retrieved and assembled for review purposes. Information in the report was collected through

interviews, site-visits, and reference research. Complicating the task was the diverse, raw nature of much of the relevant material. Opinions, memos, drafts, testimony, and virtual "clumps" of partially unanalyzed data were characteristic of important sources. Few conventional reports, research articles, or elegant summaries of information were found to exist. Listings of documents (approximately 125) and persons contacted (approximately 60) are given in the final sections of the report. The goal was to obtain for review all current (generally 1975 and later) resources that represented major sources related to children's public television programming.

Analysis of Information

Collected information was reviewed for form and rigor of methodology, and findings were summarized and interpreted. Where possible, trends, patterns, and typical approaches were identified and used to organize comparable information sources. The goal was to aggregate specific information into more generalized models and frameworks which would aid decisionmakers in dealing efficiently with the quantity and depth of detail characteristic of primary information sources.

Evaluation of Information

Selection and presentation of information was the primary goal. With the help of CPB staff from the Educational Activities Office, information was placed in a framework deemed to be useful for CPB planning purposes. Whenever appropriate, gaps and imbalances in information are identified. Implications and alternatives for action are discussed in general terms, recognizing that all are not equally useful for CPB consideration.

D. Organization of the Report

For each of the major content areas, definitions and context are described, so that readers will have a common background of understanding for the subsequent sections presenting analyses and evaluation of information. Analysis and summary findings are given for each major topic area. In addition, an implication section is done for each topic area. The purpose of this standard format throughout the report is to establish a logical sequence leading to the derivation of the options and alternatives for action suggested in the final section of the report.

Five broad content topics comprize the body of the report. One major topic area covered is children; including sections on the child audience, television opportunities, developmental considerations, the ecology or conditions of viewing, and definitions of program types. Another series of related topic areas covers television programming; including the distribution flow of programs, inventories of currently available programming and related surveys, projections, and fundings for programs. Needs assessment, utilization data, and program evaluation findings are presented with respect to evaluation design and findings. A final topic of constituent concerns summarizes the viewpoints and activities of parents, educational interests, professionals in related fields, and various public and legislative groups. A general summary section and concluding section on options and alternatives completes the report.

In summary, the report is organized to promote systematic, informed decision-making. It may serve as a guide to certain documents or areas of research findings that planners may want to examine in original form. For most readers, it will be a substantive overview of children's television programming in the public broadcasting sector.

II. CHILDREN AND TELEVISION: CONTEXT ANALYSIS

The main focus of this report is on public television programming for children. Major sections of the report are devoted to describing and analyzing children's television series and the status of children's television programming in the public broadcast community. Yet, to fully comprehend the complexity of children's television programming, it is critically important to look at the context in which children and their television series' interface: three general topics are presented to describe this context; the child audience, the ecology of children's television viewing, and definitions of television series' content (program labels).

Literature from psychology and education, and broadcasting practice is utilized to describe three aspects of the child audience; audience age groupings, children's developmental characteristics pertinent to television program design, and potential television viewing hours for various child audience groups. The work of ecological psychologists and sociologists is used to construct setting "portraits" of the environmental conditions which encompass the act of a child viewing a television program. The last section is a discussion of program definitions based on the commonly used labels of instructional, informational, and entertainment programs. Each program label is presented as a distinctive mode of program content processing by the viewer, contrasting markedly with the more typical practice of using program labels as package identifiers.

A summary section discusses the interrelationships of these three topics and suggests a method for integrating pertinent information from each. Implications for research are detailed with major gaps in current knowledge noted.

A. The Child Audience

Television is recognized as part of modern living. Few children in this country are isolated from frequent contact with television programming. As a group, children are considered to be an especially vulnerable television audience. Changes in values, disintegration of behavior codes, and declines on measures of achievement have been linked to children's television viewing and program content. While the validity of such sweeping statements is questionable, there appears to

be a sufficient body of evidence to support the notion "that television is an important contributor to children's social, moral, and academic growth" (Corder-Bolz, 1978, p.1).

Children's exposure and response to television increases and changes in character with age as factors of independence and mental maturity broaden a child's experience base. In delineating children's relationships with television, it seems appropriate to review first the interaction potentials of age, development, and viewing opportunities.

Age Periods

Age is a convenient label to record the progress of children's development. Grade level designations which are tied to age are commonly used to indicate segments of the child audience for which particular programs are targeted. Four age/grade levels cover the range of the child audience.

Preschool Period. Children ages 2 to 5 are clustered in this group. While some children in the group may attend part-day or day care programs, such "out-of-the home" activity is not expected to account for many of their potential viewing hours nor involve many children of this age. It is during this period that children become major viewers of television. Of the four age periods this one is often thought to be the most critical for children. Development is rapid and foundations for basic lifestyle competencies are being built. Young children are noted for their plasticity and malleability. Serious questions about the effects of television viewing on children in these formative years have been raised. Concerns have also been voiced regarding cumulative, long-term effects of the early pattern of heavy television viewing some young children exhibit.

Elementary (Primary and Intermediate). Primary K-3 (ages 5-8) and Intermediate 4-6 (ages 9-11) grades are considered to be the major in-school audiences for instructional television. This is the period during which children are expected to acquire sound foundations in basic subjects and skills. This age period is still considered a specialized audience for programming broadcast during potential viewing hours before and after school and on weekends. Unique interests and developing, but still immature, mental and social skills characterize this group and differentiate it from others for television programming purposes.

Junior High. Grades 7-9, ages 12-14 are clustered here. Closer to secondary level children in skills, social characteristics and school schedules, this group is frequently combined with secondary for targeting program audiences.

Secondary. Grades 10-12, adolescents (ages 15-17) are grouped at this level. Grade 9 (14 year olds) is sometimes included here instead of in Junior High. The potential exists for both junior high and secondary students to form a large in-school viewing audience. Compared to younger children, more potential television viewing hours exist at other times because of age, independence, and longer periods of daily activity; however, actual television viewing is not thought to be great.

Television Viewing Opportunities

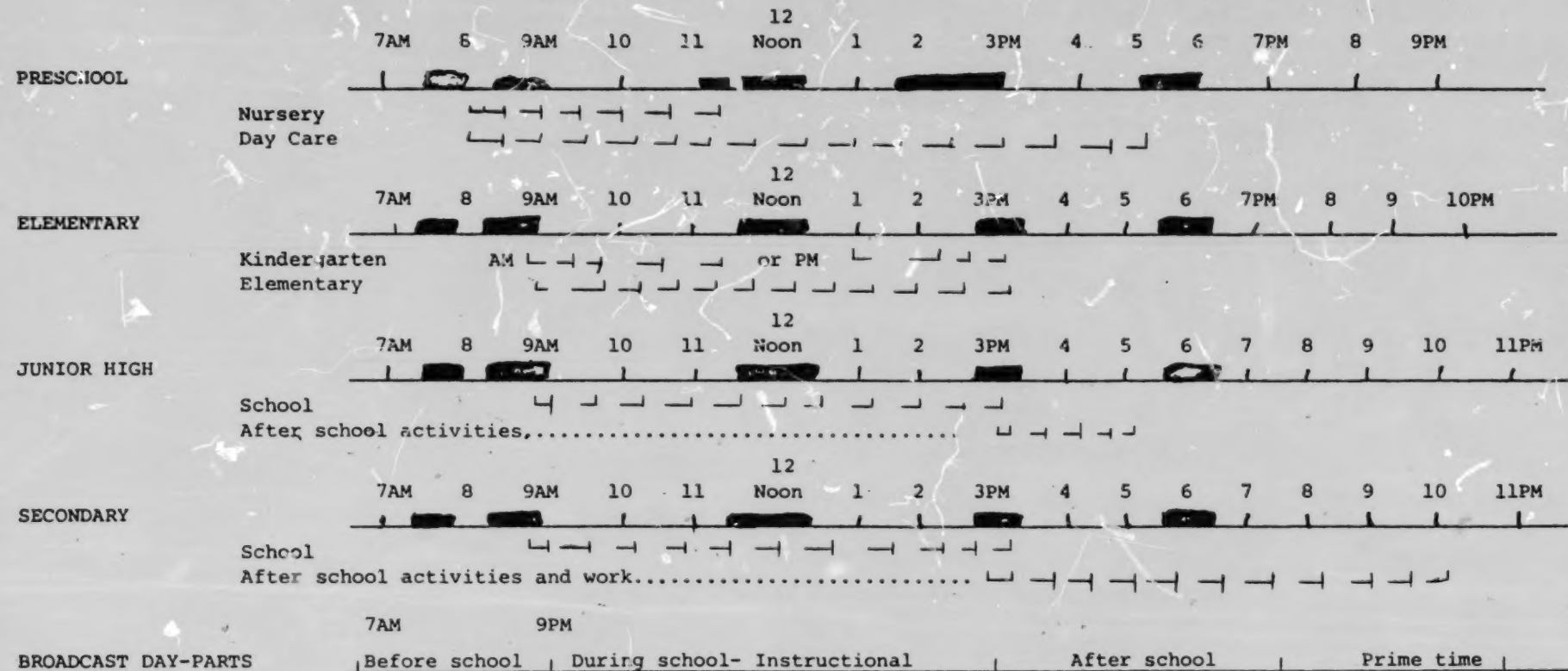
For each of the four age periods, different patterns of daily activity lead to different patterns of potential television viewing hours. Figure II-1 illustrates some very general examples of potential viewing hour patterns. Broadcast schedules parallel the linear time format used in Figure II-1. Thus the concept of identifying potential television viewing hours for children of each age can aid in interpreting broadcast schedule distributions presented in later sections.

One of the concerns often expressed by parents and educators is related to the number of hours children spend watching television per day or per week. Many feel that television viewing hours consume, for many children, a disproportionate number of their waking hours; and that television viewing precludes children's participation in other forms of developmentally desirable activities. It is meaningless to report hours of television viewing without also reporting a reference point for baseline activity hours. Few studies do this. Consider the following hypothetical example:

Jamie, age 10 wakes up at 7AM and is in bed by 8:30 PM (total awake hours= 13.5). Total daily hours for dressing and body care (1), eating (1), and transportation to school (1) are 3. Jamie is in school for 6 hours. So far 9 hours or 67 percent of Jamie's time is accounted for. Possible uses for the remaining 4.5 hours might be visit to a friend's house, a club activity, television viewing, helping around the house, bicycle riding, etc. The most time Jamie could devote to television is 4.5 hours or 33 percent of the total awake hours. If Jamie uses 2 hours for "other" activities and watches television for 2.5 hours the television viewing percentage drops to 19 percent. What is too much television time for Jamie? For any 10 year old?

FIGURE II-1

Potential Television Viewing Hour Patterns by Age Level



KEY: Periods estimated for meals, naps, travel etc.

School Hours and Planned Activity Hours

It is apparent that without solid baseline data coupled with actual viewing hours, interpretations of what constitutes "too much" television and "too little" other activities are extremely subjective and noncomparable from study to study.

Similar questions of percentage of time spent viewing television in school can be raised. Extending the hypothetical example of Jamie, is one 15 minute instructional television program (4 percent of the 6 school hours) per day "too little or too much" school television viewing? Further complicating school viewing percentages is the relative time devoted to different subject areas. Thus, one 15 minute math program will be 4 percent of total school hours and 33 1/3 percent of daily (45 min) math instruction; while one 15 minute spelling program might be 4 percent of total school hours but a whopping 75 percent of spelling instruction time (20 minutes).

Broadcasters, program designers and program producers need to have available credible figures on television viewing that reflect both viewing opportunities and desirable levels of viewing by age group and setting. Before large-scale initiatives to encourage new programming are mounted, desirable usage estimate patterns should be determined, so that children of different age groups are not inadvertently overloaded with television viewing opportunities. It seems possible that an optimal level of television series availability could be estimated for each age group for both home and school viewing.

Developmental Characteristics

Age groupings and patterns for television viewing opportunities provide only the briefest indication of salient characteristics of children in different age periods. Developmental information for each age period can aid the television producer as well as the broadcaster in providing appealing, successful television programming for children of all ages. A massive body of psychological and educational literature exists in which information on children's developmental characteristics is described, summarized, and extended through the interpretation of new research evidence. In order to effectively utilize this literature, some basic points must be clarified.

Development. Development is defined as change in an organism that occurs over time. The general progression of this change is from simple to complex. Developmental characteristics are best understood as part of a continuum of behavior. Thus descriptions of behavior for elementary age children cannot be totally isolated from either preceding or following developmental periods. Developmental change is never abrupt or distinct; but always a gradual emerging of new, predominating behavior patterns. Since television producers and broadcasters know that children's groups other than the major target audience frequently view children's series, plans regarding program content and design may very well deliberately incorporate moderate fluctuations of developmentally appropriate material to capitalize on the expected extensions of the viewing audience.

Different Theoretical Perspectives. Research on child development is guided by theoretical perspectives which ultimately help to integrate findings and organize results. No one theoretical perspective prevails. Very different viewpoints exist regarding the underlying forces which propel the child forward in developmental progress (DeVries, 1974). Each theoretical perspective emphasizes particular topics, methodologies, and descriptive formats for research findings (Langer 1969; McCandless & Evans, 1973). Therefore, for the television producer and broadcaster desiring to utilize developmental descriptions of children in different age periods for planning purposes, it is necessary to recognize the differences and understand the strengths of each of the major theoretical perspectives.

Prior to the innovative educational curriculum surge of the sixties, a single developmental orientation, Gesell's maturation theory, underpinned most work with children. However, the "ages and stages" maturational conception of Gesell (1949) was virtually deserted in favor of developmental viewpoints that appealed to the active interventionist spirit of the era. Piaget's ideas regarding the unique characteristics of young children's thought processes were used to design curricula which facilitated cognitive growth (Weikart, Rogers, Adcock, & McClelland, 1971). With the growing hope that environmental factors could determine or alter the pattern of a child's development, considerable curricular attention was focused on the environmental management of children's learning experiences. Behavior analysis (Bushell, note 9) and behavior modification (Bereiter & Engelmann, 1966) were seen as powerful techniques to increase the basic knowledge base of children. In summary, developmental research and educational curriculum development continue

to be pursued along three diverse theoretical conceptions of children's development; maturational, cognitive, and behaviorist. While strong biases exist for and against individual viewpoints, the consensus of the field is that there is no evidence which clearly signals adoption of one perspective to the exclusion of the other two.

Inferences for Television Programming. Seemingly obvious, but nevertheless important to clarify, is the fact that developmental information in the abstract, theoretical form in which it is typically presented is not directly useful to television producers and broadcasters. However, when translated into applicable terms, its relevance becomes immediately apparent. Tables II-1, II-2, and II-3 for the maturational, cognitive, and behaviorist perspectives, respectively, provide examples of the implications of each perspective for television planning purposes.

Comprehensive, basic developmental information should be available for television producers and planners. Basic developmental information must be refined to meet the pragmatic needs of the television community. One format such information could take would be television profiles for each age period that captured descriptive and developmental process information pertinent to series design and evaluation. A further requirement for television profiles is that viewing-related information be included. Age-related characteristics do affect viewing habits, viewing situations, and viewing activities. For example, Corder-Bolz (note 16) discusses developmental characteristics, capturing different developmental perspectives and stressing characteristics which relate to television concerns. (See Appendix G for the complete document.)

Summary

Three aspects of the child audience were discussed; age periods, television viewing opportunities, and developmental characteristics. Each of these aspects plays an important role in the context within which children's television planning must be considered. Figure II-2 summarizes the relationship of these three child audience components. Subsequent summaries of the remaining topics; ecology of viewing and program definitions will be based on this graphic.

Table II-1
Implications of the Maturation Perspective
For Television Programming for Children

Behavior Descriptions

At half year intervals personality type descriptions are given based on observations made of normal children. Age profiles include physical motor, social-emotional, and intellectual-language characteristics. (Gesell, 1940).

Implications

Normative behavior descriptions provide information on the child's interests, skill levels, and social abilities. A wide variety of materials and activities will allow the child to select experiences most appropriate for his/her current developmental level. Television planners need to be familiar with age-related materials and experiences to ensure that series provide opportunities for good "matches" between child's interests and series' content. (Ilg & Ames, 1955; Pitcher, Goodenough, & Ames, 1975).

Developmental Progress

The result of the natural unfolding and maturing of physiological structures. The child moves from one stage to another at his point of readiness (Baldwin, 1967; Rohwer, Ammon & Cramer, 1974).

Implications

Children incorporate new experiences through play and role rehearsal. Television content should encourage play behavior depiction of social situations, conflict resolutions, and generally supportive comments which facilitate children's exploration and practice of activities (Biber, Shapiro, & Wickens, 1971; DeVries, 1974; Weikart, 1972).

Table II-2
Implications of the Cognitive Perspective
For Television Programming for Children

Behavior Descriptions

Four distinct periods occur in the hierarchy of cognitive stages; sensorimotor (birth-18 mo), pre-operational though (2 to 7 yrs), concrete operations (7 to 11 yrs), and formal operations (11 and up) (Piaget, 1970; Piaget & Inhelder, 1969).

Implications

Piagetian theory emphasizes cognitive growth. Descriptive information for each stage gives television planners an indication of the ways in which children think about and understand their world. Using this information explanations, demonstrations, and content presentation can be matched to expected levels of child audience understanding.

Developmental Progress

The result of experiential events matching or challenging present levels of cognitive organization. Developmental stages are qualitatively different and discontinuous from each other (Flavell 1963; Honstead, 1968; Rohwer, Ammon & Cramer, 1974).

Implications

Close mismatches of reality and children's thinking stimulate growth. Gross mismatches, either too simple or too complex, will require adult mediation in order to effectively stimulate children. Programs for preschoolers, elementary, and secondary age groups will theoretically require very different content presentation strategies since cognitive functioning is qualitatively different for each group (Kamii, 1972; Kohlberg, 1968).

Table II-3
Implications of the Behaviorist Perspective
For Television Programming for Children

Behavior Descriptions

No universally appropriate descriptions can be given of children's behaviors. Each child reflects an individual experience and reinforcement pattern that must be considered in instructional planning (Bandura, 1969, Gewirtz, 1969).

Implications

Task analysis provides simple to complex sequences of behavior which comprise a given task. Each step in the task must be mastered. Television content can utilize task analyses as a guide to instructional design and sequence (Becker, Engelmann & Thomas, 1971). The emphasis for television planners must be on the task rather than on the child because individual reinforcement histories are so idiosyncratic.

Developmental Progress

The result of idiosyncratic stimulus situations and reinforcing situations in the environment. Development occurs as patterns of behavior are acquired from the environment (Baldwin, 1967; Gagne, 1970; Rohwer, Ammon & Cramer, 1974).

Implications

Direct instruction, correct responses, and positive reinforcement provide the means to encourage particular skill and objective acquisition. Repetition is effective in strengthening correct responses. These general principles of learning guide the presentation of all types of content to all ages of viewers (Anderson & Bereiter 1972; Skinner, 1968).

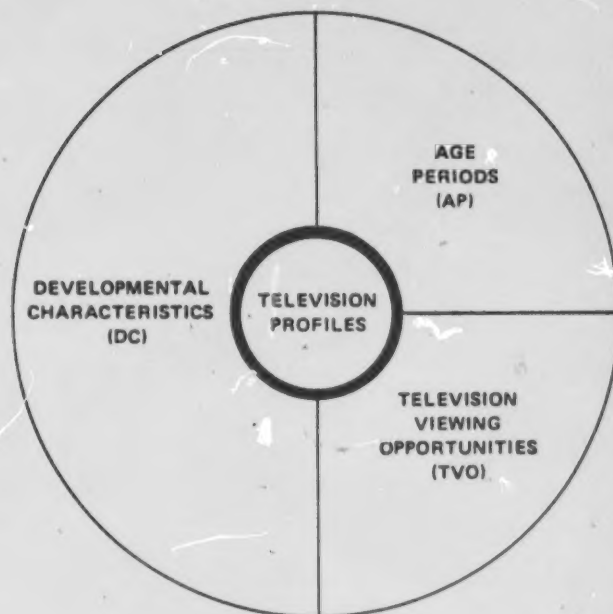
FIGURE II-2

**THE CHILD AUDIENCE: THREE ASPECTS
CONTRIBUTING TO TELEVISION PROFILES**

A. The Basic Structure



B. The Specific Model



B. Ecology Of Viewing

For many, television viewing evokes an image of a passive, sitting child whose eyes are fixated on a changing screen image accompanied by audio. In reality, television viewing involves a complex assortment of situational factors which result in ecologically distinct settings. Yet, the majority of television studies strive to report average effects, thus ignoring critical differences in individual-setting ecological situations (Schramm, 1977). Recognition of the importance of ecological factors in television research is growing (Clark et al, note 13). No literature reviews presenting theoretical structures have been generated; but it is possible at this time to discuss appropriate methodologies to describe contributing factors, and to identify relevant research areas. Despite the newness of the concept of ecology of viewing, there is no doubt that to understand completely children's television programming, one must scrutinize the settings in which children and television series interface.

Ecological Orientation and Methodology

Ecology is generally defined as the study of environmental factors which relate in some way to behavior. Pioneering work in developing methodologies for environmental analysis was done by Barker (1968) and a number of colleagues and students. The naturalistic, observational character of data resulting from ecological analyses dismays many who consider the more precise, statistically elegant data of staged experiments as preferable. However, beginning with Bronfenbrenner's comment, "...that much of American developmental psychology is the science of the behavior of children in strange situations with strange adults" (1974, p. 3) there has been increased sensitivity to the need to look at the context in which children's behavior occurs. Interested readers are referred to Bronfenbrenner (1977) and Gump (1975) for detailed reviews and discussions of the status of ecological work with children.

The basic unit of analysis in ecological descriptive work is a behavior episode. Defined as a "standing pattern of behavior," behavior episodes are nonpsychological and encompass the individual's pre-perceptual environment (Barker, 1968). for our purposes a behavior episode is equivalent to the event of television viewing. A television viewing event is characterized by

a child viewing a television program. Onset, duration, and finish of the event are variables which need to be described. Television viewing events, then, are subjectively defined by function and delimited by observer judgment so that an integrated, continuous activity is recorded in its entirety. Systematic observation techniques, observer rating reliabilities, and anecdotal record reduction help to establish scientific rigor for this kind of analyses. For television viewing purposes, three categories of factors will encompass the viewing event and provide a substructure for event observation.

Entry Factors. How and why do children come to watch a particular program or watch television during a particular time period? Entry factors reflect the multiplicity of factors contributing to establishing actual child viewing of a program.

Viewing Factors. Viewing is not a simplistic, passive activity. Children react and respond to television programs in observable ways during the viewing period. Viewing factors provide observable indicators of surface program impact. Cognitive program impacts are not considered ecological factors. See Huston-Stein and Kohn (1975) and Fontes (note 24) for discussions of psychological effects of viewing.

Exit Factors. There is more to a television program ending than just turning off the set. Exit factors describe follow-up and transitional behaviors which are extensions of program conclusion and viewing completion.

Television Viewing Event Settings

Children's television viewing occurs in two primary settings, home and school. The three ecological factor categories are at once similar and very different for these two settings. Table II-4 lists examples of specific factors to be considered for each of these settings.

For the home setting (HS) we can presume that one child or a family group will be part of the setting. For the school setting (SS) larger, more homogeneous age groups are likely to be involved. Adult factors contribute to both settings, but probably play a more dominating role in the SS with instructional preparation,

Table II-4
Television Viewing in Two Event Settings
An Ecological Analysis Structure

PLACE	FACTORS		
	ENTRY	VIEWING	EXIT
HOME Setting (HS)	Parent Rules on Viewing Knowledge of Available Programs Interest Factors Control of Set Factors Time of Day Presence of Competing Activities	Verbal Responses Attention Indicators Physical-Motor Behaviors Sibling Activity During Viewing Interruptions Adult Mediation (Parent)	Verbal Responses Physical-Motor Behaviors Transition to Next Activity
SCHOOL Setting (SS)	Program Selection Factors Instructional Preparation Motivation Factors Control of Set Factors Time of Day Presence of Competing Activities	Verbal Responses Attention Indicators Physical-Motor Behaviors Peer Activity During Viewing Interruptions Adult Mediation (Teacher)	Instructional Follow-up Verbal Responses Physical-Motor Behaviors

adult mediation by teachers, and instructional follow-up integral factors of most SS viewing.

With the ecological analyses structure it is possible to compare the viewing context of a single child across two event locations or across same or different television series in each section. With enough individual observations, ecological viewing patterns can be constructed for each event location so that general viewing contexts for children of specific ages or specific series audiences are identifiable. Such ecological viewing patterns could provide producers, broadcasters, parents, and teachers ideas for targeting and maximizing viewing of programs. The ecological event structure with specific factors for the two major child viewing locations offers the possibility of organizing research results and outcomes from basic and applied research in a format meaningful for producers and consumers.

Summary

A television viewing event is proposed as the ecological unit of analysis appropriate for capturing the context in which children and television series interface. The television viewing event encompasses entry, viewing, and exit factors. Viewing events occur in two primary settings, home and school. For each of these settings ecological viewing patterns can be constructed with varying degrees of specificity for such factors as age of viewer, program or series, adult behavior, etc.

Figure II-3 illustrates the relationship of ecological viewing patterns for home and school settings and television profiles which include age period, viewing opportunity and developmental data.

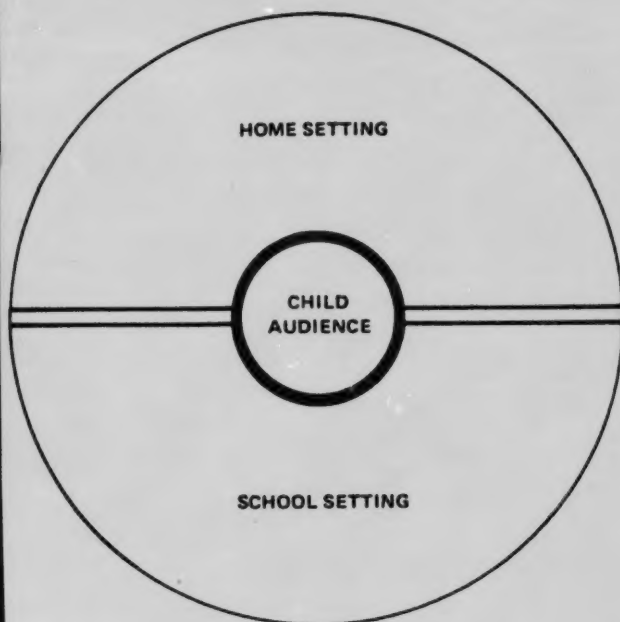
C. Definitions of Program Types

From a context or ecological perspective, type of program viewed can be merely one more factor in the ecological analyses structure. Television programs or series are to the producer and broadcaster, however, a much more significant part of the behavior episode of television viewing. Rather than treat different program types

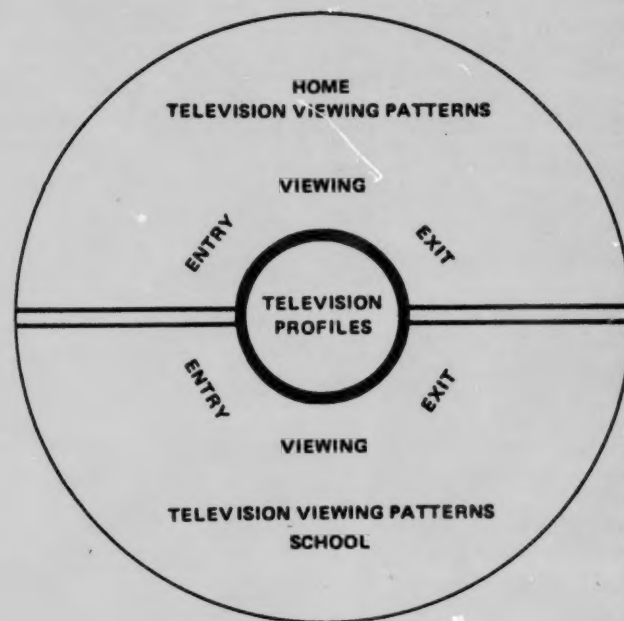
FIGURE II-3

THE ECOLOGY OF VIEWING: FACTORS
CONTRIBUTING TO SETTING-SPECIFIC VIEWING PATTERNS

A. The Basic Structure



B. The Specific Model



as an ecological factor, we can place the television program at the interface of child audience and viewing ecology. In this position the program becomes a critical stimulus for behaviors and responses, and no longer can be considered an environmental factor of a non psychological nature. Gewitz (1969) labels this interface of individual and environment a "seam" conceptualized as a line across space. In the basic structure of Figure II-3 this seam is represented by space of the wide black circle separating child audience from home and school settings.

Assessments of children's programs always involve some form of categorization of program type. Surrounding this categorization effort is a semantic tangle of category labels and definitional meanings. At issue, basically, are which programs are instructional and which are not. Decisions regarding scheduling, marketability, and even funding may be based on a particular program's label. Many feel all programs are instructional, others say all programs should be designed to be multi-purpose and amenable to several purposes. Standardized, universally accepted definitions may be impossible to write. This section discusses three approaches to definitional determination as a means of highlighting issues of concern regarding program definitions and explicating the distinctive stimulus properties of each program type as it functions at the interface of child audience and television viewing settings.

Program as Product

Nominal categories for program subjects are frequently used to classify programs. These subject categories correspond to school curriculum areas. Most programming broadcast during school hours is relatively easy to categorize. Children's programming broadcast during non-school hours rarely fits neatly into a single subject category, thus reinforcing the idea that subject-wise, school-hour programming is different.

Programs are frequently classified solely on the time of broadcast (instructional or general) or on the presumed location of viewing (home or school). Such gross categorizations fail to provide much useful information about program content and provide no useful information concerning behaviors likely to be elicited by different types of programs.

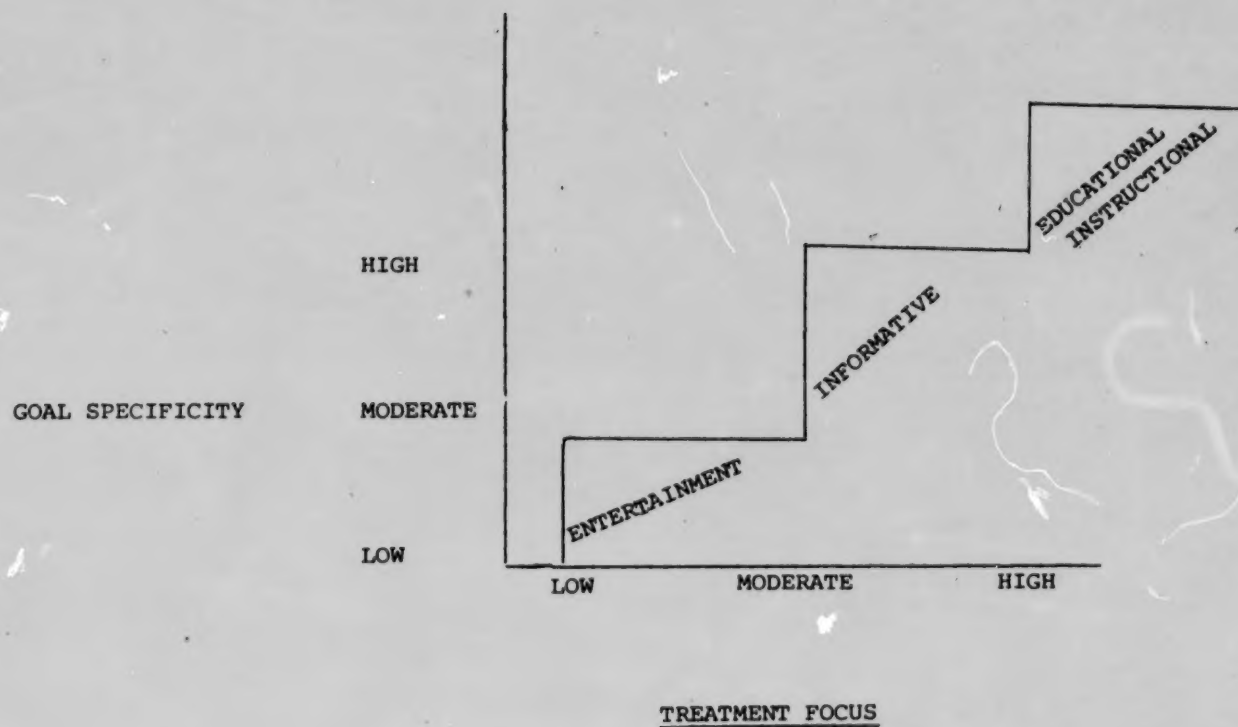
Program Design

Another approach to defining programs looks beyond the previous "whole-program" classification approach and focuses more selectively on the intent of the program design. The design for program content and treatment is viewed as a means to specify a viewing purpose of the child. Program design and production are highly complex tasks that rely upon numerous areas of professional skill and involve considerable professional judgement. To illustrate our point regarding design variations in programs we have isolated two variables which reflect many design and production considerations. Goal specificity refers to the degree to which child impact or child behavioral objectives are specified. Programs with high goal specificity will identify very precise, often measurable objectives. Programs with low goal specificity will utilize more global, subjective aims or foci. for content. Treatment focus refers to a collection of production and technical strategies which result in audio-visual components which vary in depiction and emphasis of detail. Programs high in treatment focus will use many strategies to create narrowly focused content packages while programs low in treatment focus will create broad content vistas leaving identification and selection of salient content features to the viewers.

Figure II-4 depicts how increases in program goal specificity interact with increases in treatment focus. Programs defined as entertainment are low on goal-specificity and low in treatment focus, neither low ranking should be confused with quality judgments. Instructional (educational) programs rank high in both goal specificity and treatment focus, also not to be seen as indicators of quality. Informative programs rank in the middle. The term purposive programming has been used in the literature (Mielke, Johnson & Cole, note 43) to distinguish programs with specified objectives from more creatively designed programs. Purposive programming would be congruent with both informational and instructional programs in Figure II-4.

Design approaches to program definition are much more sophisticated and comprehensive than the previously discussed product approach. From an ecological perspective however, design approaches capture only the intended or expected impact of a program on a child's behavior, not the actual behaviors elicited by the program. Design approaches offer primarily a method of describing the stimulus elements of a program.

Figure II-4
Design Approach to Program Definition



Coding of Program Content

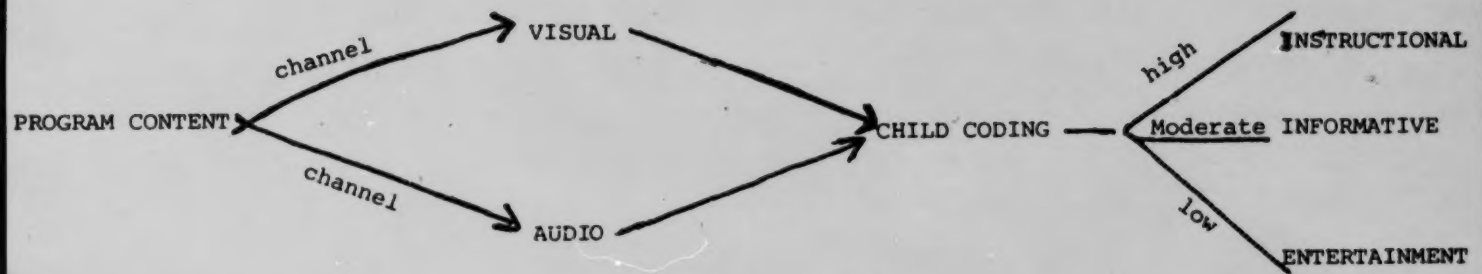
Coding information from a television program involves the viewer and encompasses reception and processing activities that can vary greatly in intensity and sophistication. Television viewing allows the child to utilize either audio or visual channels, or both to receive programming. Different symbol systems are involved for each channel, creating the distinct possibility that different sets of mental skills may be required for each (Clark et al, note 13). It is probable that individual children may need to invest varying amounts of effort to process each channel. "Probably the most helpful basic question, if one could answer it now, would be the difference between learning from the linear, digital, symbolic patterns of print and the spoken word and the simultaneous iconic, observational patterns of the visual media. But of this we have only the most primitive idea" (Schramm 1977, p. 13).

Figure II-5 illustrates the evolvment of program definitions from a coding approach. The coding definition of INSTRUCTIONAL programming presumes high levels of child investment in processing program content. Programs could be designed to require high viewer investment or may be mediated "upward" by significant adults in the viewing settings. INFORMATIVE programming from a coding standpoint would result from either a child's voluntary investment in a program or partial contributions of program design or adult mediation. ENTERTAINMENT programs occur, then, when a child's coding activities are low or sporadic; but interest remains high.

Summary

Children, as most adults, turn to television for entertainment. Certainly no one would deny children the opportunity to view television for fun and relaxation. Yet, because television also functions as an instructional medium for children; producers, broadcasters and policy makers must deal with issues related to the relative amounts of instructional, informative, and entertainment programming available for children. Coding approaches to program definitions can allow for understanding and planned differentiation of program impact on children's behaviors. Obviously strategic adult mediation can radically change a program's impact.

Figure II-5
Program Definitions from a Coding Approach



The coding approach to program definition does involve child activities, thus articulating behaviors which fit the conceptualization of a behavior seam interface between child and viewing event. Figure II-6 illustrates the relationship of this last context component to the child audience and event settings.

D. Summary And Analysis

The context in which children and television programs interface is critically important to producers, broadcasters, and policy makers. As a means of describing and analyzing this context three broad areas of information were covered in this section. Characteristics of the child audience discussed were age groupings, television viewing opportunities and developmental characteristics of children. Age groupings are used to segment the child audience for program design and broadcast scheduling purposes. General descriptions of these four groups, preschool, elementary, junior high and secondary are given. The concept of television viewing opportunities is used to illustrate number and pattern of activity hours available for each of these groups. Television viewing hours can then be interpreted against such baseline data. Developmental data on children can help planners and broadcasters target series that will successfully appeal to children. Different perspectives on development, maturation, cognitive, and behaviorist, can provide different kinds of information for program planning purposes.

Viewing a television program is defined as a unit of ecological analysis appropriate for the purposes of this report. The television viewing event consists of three variables, entry, viewing, and exit, with a number of factors specified for each. Children's viewing occurs in two primary settings, home and school. Strategies for observational data collection are proposed in order to construct typical television viewing patterns for each setting. These viewing patterns can help to understand and maximize program impact.

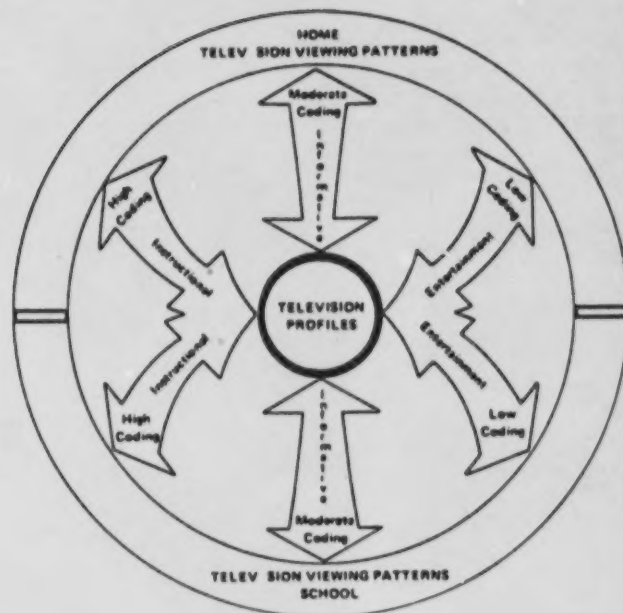
Program definitions, deemed important in labelling programs were approached from a context viewpoint. Three commonly used labels, instructional, informational, and entertainment, were seen as a means to differentiate the level of information coding and processing elicited from the child viewer. Programs are viewed as stimuli for children's behavior, with the labelling emphasis on what actually happens with the child and the program rather than on what was intended or expected by the producer or broadcaster.

FIGURE II-6
THE BEHAVIORAL INTERFACE BETWEEN
THE CHILD AND VIEWING EVENT

A. The Basic Structure



B. The Specific Model



E. Implications

Television Profiles

Developmental data on children of various ages needs to be available for producers and broadcasters. Basic developmental information needs to be selected and formatted to match needs and use patterns of the television community. While consideration of children's developmental characteristics undoubtedly figures in all current work, an easily accessible, systematically organized resource could contribute greatly to program planning and broadcast scheduling. Creation of television profiles is a synthesis and translation activity that will make universally available to the children's television community critical information from other disciplines.

Television Viewing Patterns

Much effort is expended in designing and producing television series for children. Formative evaluation is increasingly utilized to predict or improve program appeal. Audience measures are widely quoted as indices of program success. Yet, what actually occurs when children view a program, the ecological context of viewing is generally ignored. The proposed television viewing patterns for home and school settings would provide this missing information. The who, how, and where of television viewing both logically and empirically affects the ultimate market place acceptance of new series.

Information Coding and Television Series

As long as program definitions and labels ignore the child's responses to a particular program, assessments of program content will be very one-sided (adult-oriented). How children process information from television programs dramatically affects the ultimate impact any program or series will have. Basic research on children's information coding needs to be reviewed, summarized and made available to the television community. Programs need to be designed and evaluated in terms of child viewer potentials for information processing.

III. TELEVISION SERIES FOR CHILDREN

Children's television series exist within a complex setting and are best understood in relation to that overall setting. This section is intended to be both a guide and a descriptor of the system context for children's television programming. Starting with general explanations of broadcast components, the distribution and flow of children's television series is traced throughout the system. The current inventory of children's television series is described through catalog lists and series inclusion on current broadcast schedules. Using this current year information as a base, surveys and reports of series in prior years are analyzed and compared. Completing the overview of current series is a description of projections for upcoming series and a discussion of series' funding realities and constraints.

Information sources and data utilized in this section reflect the existing disparity between instructional and general children's television programming. A very few sources produce or distribute general children's programming; yet broadcast hours for these few series are high. Many producers and distributors are concerned with instructional television programming for children; yet in comparison total broadcast hours are somewhat modest. The current year 1978 is illustrative of the situation. General children's programming is captured in data from PBS (for example: 1978 carriage data, SPC V-1978 submission and buy lists, and the 1978-1979 AM and PM PBS feed schedule). The majority of general children's programming comes over PBS feed and includes Mister Rogers Neighborhood (FCI), Sesame Street and Electric Company (CTW), and Villa Alegre (BCTV-ESAA-TV) among others. PBS does not feed an instructional programming schedule, although many stations may choose to use PBS program feed at times conducive to instructional use (Appendix B includes 7 PBS feed programs in the top 47 instructional programs on station broadcast schedules).

Data sources for instructional children's programming in 1978 are much more comprehensive. Spergel's (note69) CPB sponsored study of instructional programs

Note. This section contains a great many tables and figures which are integral parts of the narrative. These have been inserted as close to the descriptive text as possible in order to facilitate use by the reader. Occasional half-pages of text occur as a result. The reader is urged to pay careful attention to headings as a guide to subsection organization.

combined with the Agency for Instructional Television's (AIT) survey of five national catalogs (McKelvey, note 38) comes close to completely describing the existing inventory and broadcast scheduling of children's instructional programming. The Central Education Network's (CEN) 1978 list of available programs (Lucas, note 36) serves to highlight the full scope of the previous two documents and also highlights the very few commercially produced programs that find their way onto availability lists or broadcast schedules. ESAA-TV programs are not specifically instructional, yet some are broadcast during school hours. ESAA-TV program availability lists and the PBS feed data reflect the extent of ESAA-TV series' usage. In summary, the bulk of data for the year 1978 is focused on instructional programming; yet more general types of children's programming are fully represented in the analysis.

Less comprehensive in scope, data presented for previous years also reflects similar weights for instructional and general programming information. For 1975 Dirr & Spergel's (note 21) CPB study of public television's educational services is balanced by PBS carriage data and SPC II submissions and purchases covering general children's programming. For 1976 the Katzman & Wirt (note 33) CPB study of public television programming by category encompasses all types of children's programming in one major document. For 1977 the PBS, SPC IV submission and buy list appears to be the only available data source of any kind for that year. Carlisle's CPB (note 10) report on public broadcasting and education 1974-1976 provides an integrative discussion useful as a reference for all program years.

A. Distribution of Children's Television Series

Non-commercial television programming for children exists within the larger setting of the public broadcast system. Understanding the place and function of significant components of the larger system is essential to a basic understanding of any aspect of children's television programming. Overseen by the Corporation for Public Broadcasting (CPB) and serviced by the Public Broadcasting Service (PBS) the "system" encompasses a present universe of over 200 public television stations. Allied by common purposes and regulations, technical transmission realities, and financial dependency, these components of the "system" are simultaneously characterized by divergent perceptions of broadcast needs, by varying levels of local production potential, scheduling priorities, and by changing mixes and stability of funding sources. Table III-1 presents a selective list of component definitions for public broadcasting. Licensee, station, and broadcaster are the local functioning units

Table III-1
Definitions Relevant for Public Broadcasting

<u>Licensee (L)</u>	A group or organization which holds a license to operate one or more non-commercial or educational television stations.
<u>Station (S)</u>	The unit that transmits a single television signal on a single channel. Identified by channel number and code letters. Serves the area covered by the radius of its transmitters plus translators and cable systems.
<u>Broadcaster (B)</u>	The group responsible for a single schedule of programs. One or more stations may broadcast the same schedule. One licensee may administer two or more different schedules as in the case of some state networks.
<u>Interconnect</u>	The PBS distribution mechanism that links stations together and allows system-wide use of programs. Smaller range interconnects are operating on local or regional levels.
<u>Programs/Series</u>	Programs are single occurrences of material. Series generally refers to the aggregate of all programs produced as related, if not sequential material.
<u>Hours of Programs</u>	The total minutes of duration of programs divided by 60 to obtain an estimate of program hours. Typically figured for programs within one category.

Note. Information adapted from Katzman & Wirt, 1976, p.1-2 (note 33).

for programming. Analyses of children's television programming have occurred within and across these three units. Series, Programs, and Hours of Programs are the data bases variously used in detailing content and utilization of children's programming. The broadcast system for children's programming is best conceptualized as a skeleton or structural context within which discussions and analyses of series content can be placed. The term distribution in this context refers to the availability and flow of children's programming across all areas related to the broadcast system and is not to be construed only as a technical term referring to interconnection links among stations.

General Distribution Patterns

Distribution of children's programming is dynamic. Periodic events related to yearly program acquisition, funding opportunities, daily broadcast scheduling concerns, and the longer-range impacts of new series production and needs assessment continuously affect the flow of programming. Figure III-1 highlights the general flow patterns for children's programming. For illustration purposes a single station is used to represent a single broadcast schedule. The three categories of programming;

Adult (includes general and news/public affairs),

Instructional (includes traditional school subjects), and

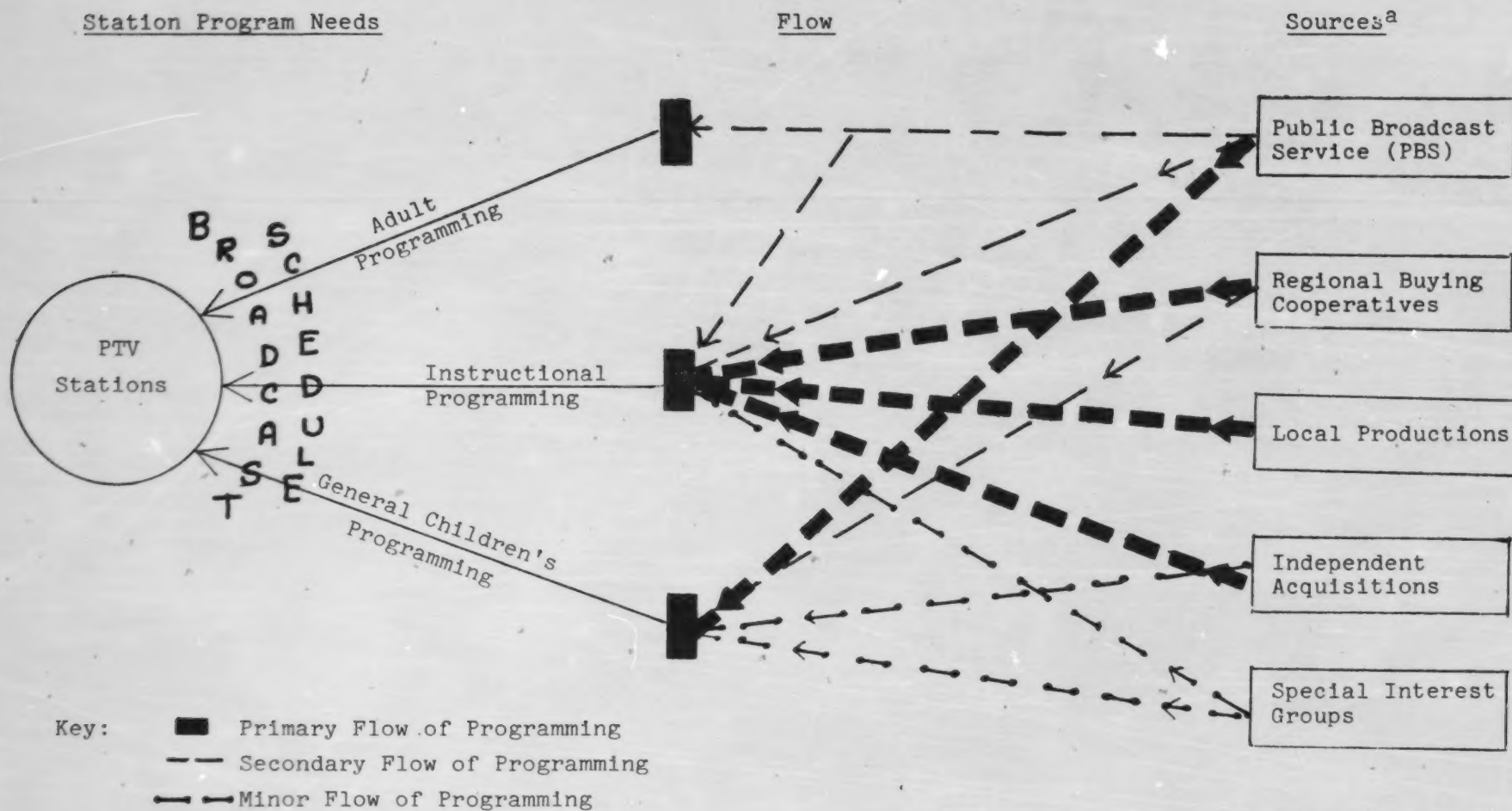
General Children's (includes series aired at times other than school session hours)

correspond roughly to frequently used break-outs in audience measures and series content analyses (EX: Katzman & Wirt note 33). The flow lines indicate that most available children's programming becomes part of a station's instructional program component. At present most PBS flow is intended for the general children's audience with some adult programming diverted for instructional use and with some multi-purpose programming scheduled during instructional hours. Later discussions will detail the actual series and hours of programs broadcast for these audiences.

Each of the program sources is further described in Table III-2. Comments describe the general mechanisms for series availability from each source. Again, subsequent sections will present information related to specific series available from these sources.

Figure III-1

Flow of Children's Television Series



^a Sources detailed in Table III-2

Table III-2

Source Detail for Children's Television Series

<u>Source</u>	<u>Source Break-out</u>	<u>Comments</u>
Public Broadcasting Service (PBS)	1. Station Program Cooperative (SPC) 2. Donated Rights 3. Public Television Library (PTL) 4. ESAA-TV Programs	Through the SPC individual stations receive discounts on group acquisition of broadcast rights for selected programs. Outside sponsors may donate full or partial underwriting for some series, thereby making them available for station broadcast. Where copyright allows, previously used series may become part of the PTL to be used at the request of stations.
Regional Buying Cooperatives	1. Commercial Producers and Commercial Distributors 2. Distribution Agencies (AIT, ITV Co-op, GPNITVL, OECA, etc.) 3. Other Stations & State Networks 4. International Programming 5. ESAA-TV Programs	With minor variations the regional networks offer member stations purchase discounts through group buys. Networks identify programs, arrange member previews, orchestrate purchase decisions, and confirm financial and administrative details.
EEN - Eastern Educational Network		
CEN - Central Educational Network		
PMN - Pacific Mountain Network		
SECA - Southern Educational Communications Association		
Local Productions	1. Individual Stations 2. State Networks	Representing a minor source of programming overall, some stations and state networks do produce and distribute programs locally. Local productions of general appeal and high quality may later become available to all stations through distribution agencies, regional networks or independent acquisitions.

Table III-2-Continued

<u>Source</u>	<u>Source Break-out</u>	<u>Comments</u>
Independent Acquisitions	1. Commercial Producers and Commercial Distributors 2. Distribution Agencies (AIT, ITV Co-op, GPNITVL, OECA, etc.) 3. Other Stations and State Networks 4. Government Agencies (USOE, ESAA, Dept. of Interior, State Dept. of Education, etc.) 5. International Programming	Stations always have the option, if not the financial resources, to locate and to acquire programs specific to local needs. Sources of programming for independent acquisition include some which for reasons of appeal, cost, or quality factors may not be tapped through other acquisition strategies.
Special Interest Groups	1. Lobbying Associations 2. Professional Groups 3. Business Groups	From time to time educational media suitable for broadcast is produced by special interest groups. Such programs may be available free or at nominal charge to stations as a public relations or public service activity.

One other aspect of general distribution patterns that pertains to children's programming is related to technical capabilities of the broadcast system and equipment functions. While current children's programming mainly utilizes TV sets and open-circuit broadcast, other currently available modes of transmission and viewing must be considered as contenders for more widespread use in the future. Table III-3 describes briefly some options for transmission and viewing.

Distribution Concerns

Scheduling constraints. Children's broadcast periods are typically labelled before school, during school, after school, and early evening. Preschool children, not in school, can be presumed to be an available audience during all four periods. Elementary and secondary children are considered to be responsive to general children's programming before and after school hours and in early evening, and to be an instructional audience during school. Generally, preschool children are not delineated as an instructional audience in school settings. For daily before and after school viewing, early evening, and weekend viewing, children's programs are scheduled not to block-out general audience programming or to interfere with prime time adult viewing.

Within the school setting, programs of shorter length (15 minutes) are preferred to the more typical at-home setting programs of longer length (30-60 minutes). The elementary classroom with a fixed meeting place, continuing teacher, multi-subject curriculum, and relatively homogeneous viewing group is closest to an ideal audience for instructional broadcast scheduling. Reasonable care in broadcast scheduling, basics in the AM, and electives in the PM, along with a judicious sprinkling of program repeats provides the broadcaster with the greatest opportunity to reach all interested classrooms. The half-day sessions of many preschools and kindergartens work to make daily and perhaps weekly use of appropriate instructional programming somewhat difficult on a time-priority basis alone.

The scheduling situation for secondary settings and many junior high schools is very different. Multiple teachers, non-standardized class schedules across schools, diverse audience interests, and motivations contribute to scheduling difficulties. The magnitude of the scheduling difficulties at these levels is such that reasonable justification exists for treating upper level instructional broadcast scheduling as a separate, distinct entity which may require unique approaches.

Table III-3
Transmission and Equipment Options

Cable Television

A wired system which provides a multi-channel facility allowing simultaneous distribution of many programs. Closed circuit broadcast systems utilize cable to link desired transmission and receiving facilities.

Video Tape Recorder (VTR)/Video Cassette Recorder (VCR)

Broadcast programs can be recorded on video tapes which then are available for later or repeated use at times convenient to schedules. VTR offers a portable, flexible distribution format for all types of television programming.

Instructional Television Fixed Service (ITFS)

A high frequency band of 31 channels (2500-2690 mega hertz) reserved for instructional purposes. Similar to regular broadcast transmission except that a special receiving antenna and down converter unit are required to receive signal.

Satellite

Upcoming and proposed satellite launches offer the possibility of increasing the number of channels on which television broadcast interconnections of a regional or national scope are possible.

Note. Information adapted from Carlisle, (note 10) and Schools and Cable Television, 1971.

Equipment. At one time considerable federal and foundation money was available for equipment purchase and system installation. No longer is such money available just as many local school districts are experiencing critical needs for budget economies and program retrenchment. Equipment malfunction and breakdown with age, coupled with high maintenance costs have begun to take a noticeable toll. Working equipment is simply a basic necessity for television utilization in the schools. And, like any other technologically sophisticated area, equipment becomes obsolete as newer, more streamlined designs are produced. Scheduling constraints that potentially are resolvable through wider use of video tape and cassette recorders may be financially impossible to consider. Expansion of cable and ITFS services may never maximize their potentials for similar financial reasons.

Copyright. Recent changes in the Copyright Law have created considerable confusion of interpretation regarding their applicability to both commercial and non-commercial television broadcasts. Such rights affect legally allowable "fair use" of material by educators, re-record rights for stations and schools, and residual and perpetuity rights' payments to professional performance and craft guilds. Obviously, the demands for continuous or repeated use of children's programs over periods of one week to several years, mandates clarification of the issues and recommendations for uniformity of rights' purchase for the programming consumers (Hitchens, note 29). Copyright requirements are a priority for all concerned with the growing mixed-bag of practice. More importantly, purchase of rights must be economical when computed with respect to predicted longevity of a children's program (Fox, v. note 26). Financial liabilities for misuse must also be held to a minimum.

Economies of Scale. From a distribution perspective two kinds of scale-related economies are possible. The first economy relates to the efficiency of group buying cooperatives. Up to a point, producers and distributors can be expected to offer discounts for large scale buying of program series. This occurs now for popular series purchased through networks. However, aggregation of regional cooperatives may increase discount purchase opportunities for stations which desire series not widely wanted within their respective cooperatives.

The second economy of scale relates to the present interconnection network. PBS is actively considering a children's instructional program feed for 1979-1980 (Sauser, note 57). While such a feed could promote visibility for ITV and perhaps stimulate interest and energy in this area, problems of national time scheduling and non-nationalization of curriculum needs have to be considered. Also under consid-

eration is the possibility of establishing regional interconnections using future satellite capability (Wall, note 78). Under this proposal the present group buying economies and procedures of the regional networks (EEN, CEN, PMN, SECA) could be maximized further with the increased interconnection links.

B. Current Television Series for Children

A large number of children's series presently are available for broadcast use. Estimates of the total number of series now in existence range up to 3000 separate series. Such a stock, while impressive in terms of sheer number, must nevertheless be judged by more discriminating criteria before a reasonable estimate of "usable" series can be determined. For example: worn-out, outdated series, poor quality productions, and poorly conceived subject treatments within programs render many existing series unpalatable to potential audiences. Judging series on the basis of subjective criteria of worth is at best difficult and at worse presumptuous. However, some realistic appraisal of "usable" versus "available" stock is necessary.

Two types of information about series availability are helpful in gauging the extent of usability of existing stock. First, by looking at series currently available through major distribution channels, a picture of perceived marketable series emerges. Both private and commercial groups compile catalogs of series which they perceive will match consumer needs. Second, simple utilization data of series in the broadcast system gives another indication of usability. Scheduling of programs, as indicated by use statistics, is one index of which programs in the existing stock are in demand. The next two sections describe catalogued and scheduled programs for the broadcast year 1978-1979.

Cataloged Series

Major distributors. Approximately 200 series are available in the current catalog lists of the Agency for Instructional Television (AIT), Great Plains National Instructional Television Library (GPNITVL), International ITV Co-op (ITV Co-op), Ontario Educational Communications Authority (OECA), and Western Instructional Television (WITV). Appendix A lists by distributor and subject area current cataloged programs for these five organizations. Level designations are included for each program.

PBS distributes children's programming that has been purchased by member stations through the Station Program Cooperative (SPC). Table III-4 lists programs submitted and purchased for the 1978 year. The SPC utilizes a three step procedure to select programs. Briefly it is; Step one, producers submit program proposals which are compiled into a preference catalog; Step 2, PBS member stations vote for preferred programs. Programs receiving composite scores above established cut offs are compiled into a market catalog; and Step 3, PBS member stations vote to purchase specific programs from the market catalog, thus establishing the final SPC purchase list for a given year (Mathews, note 37). Table III-4 and subsequent tables listing children's programs in the SPC include only submissions (preference catalog) and final purchases.

ESAA-TV Series. The legislated mission of the Emergency School Aid Act (ESAA) is to assist schools in desegregation, to encourage reduction of minority group isolation, and to help overcome adverse educational effects of such isolation. A yearly budget percentage "set-aside" for television has resulted in a substantial list of ESAA programs for children. These programs are not specifically targeted for instructional viewing and have not been limited to distribution solely on PBS stations. Table III-5 lists current and forthcoming series funded by ESAA-TV. Within the parameters of its particular mission, ESAA-TV has funded a substantial number of series for children.

Most ESAA-TV series and other federally funded series are available "at cost of distribution" from public service facilities. Utilization of ESAA-TV series is not particularly high at the present time. ESAA-TV has offered copies of all series to major distributors and is actively promoting series usage. A project currently funded called **TvAC** (Television for All Children) seeks to increase awareness of the content and availability of ESAA-TV series and promote broadcast. A forthcoming RFP for a pilot demonstration of promotion and use of ESAA-TV series in the schools will look at distribution options (Berkman, note 5).

Other Sources. Local productions, special interest groups, and some government agencies have series available in such small numbers or as part of more general media packages that catalog listings are not feasible. Series from these sources do find their way onto broadcast schedules because of the diligence of station ITV directors and regional network directors. In the following section on scheduled

Table III-4
Children's Series in SPC V
Submissions and Purchases for 1978-1979 Year

<u>Series Title</u>	<u>Source</u>	<u>Level^a</u>	<u>Number/Length of Programs</u>	<u>Subject^b</u>	<u>Purchase</u>
1. Mister Rogers' Neighborhood (Revised)	FCI	2-5 yrs.	library + 20 new/30	Early Childhood	Yes
2. Sesame Street	CTW	2-6	130/60	Early Childhood	Yes
3. Fables of the Green Forest	BCTV	2-11	52/30	Literature	
4. The Starcatcher	WGTW	2-11	1/28/30	Child Fantasies	
5. Zoom Family Specials	WGBN	3-12, parents	5/28/38	Parents, Variety	
6. Folklore Theatre	KLCS	6-11, teens	16/30	Folklore	
7. What Do You Do?	WHYY	6-11, teens	26/30	Learning, Career Awareness	
8. Kid Vid	WHYY	7-12	26/30	Learning	
9. Studio See	SCETV	young teens	26/30	Variety	
10. The Wonder Years	WLRN	teens	13/30	Current Issues	
11. Austin City Limits	KLRN	teens, general	13/60	Music	Yes

Note. Source: PBS preference catalog V and 1978 buy list.

^a Level specification provided by producer.

^b Subject categorization by PBS staff from producer material.

Table III-5

Emergency School Aid Act (ESAA) Television Series
Currently Available for Broadcast

<u>Series Title</u>	<u>Producer</u>	<u>Availability</u> ^a	<u>ESAA Funding</u>	<u>Number/Length of Programs</u>	<u>Level</u>
1. Watch Your Mouth	WNET	PTL	\$1.8 million (\$300,000 in kind producer)	26/30	12 and up
2. Infinity Factory	EDC	PTL	\$5,745,537	82/30	7-12 yrs
3. Que Pasa, USA?	WPBT-TV Community Action & Research	PTL	\$500,000	18/30 19-28/30 In production \$300,000	12 and up
4. Pacific Bridges	Ed. Film Center	PTL	\$250,000	6/30	8-12 yrs
5. As*We*See*It	WTTW	PTL	\$1,835,291	26/30 27-53/30 In production \$2 million	12 and up
6. Gettin' Over	Ed. Film Center	PTL	\$1,762,298	52/30	adolescents
7. Villa Alegre	BCTV	PTL	\$8,325,870	195/30 196/208/30 In production \$1 million	3-9 yrs
8. South by Northwest	KWSV-TV	PTL	\$242,594 (\$40,000 in kind producer)	5/30	7-15 yrs
9. The Real People	KSPS-TV	PTL	\$242,099 (\$30,000 small, private grants)	9/30	7-12 yrs
10. Vegetable Soup	N.Y. State Dept. of Ed.	GPNTVL	\$1,584,510	39/30 or 78/15 40-78/30 or 79-156/15 In production \$2,372,000	7-12 yrs
11. Carrascolendas	KLRN-TV	PTL	\$4,794,809	130/30	3-9 yrs
12. Rebop	WGBH	PTL	\$2,042,271	26/30 27-52/30 In production \$2 million	7-14 yrs
13. Mundo Real	Conn. Public Tele- vision	PTL	\$750,000	28/30 29-39/30 In production \$300,000	7-12 yrs

Table III-5 - Continued

Emergency School Aid Act (ESAA) Television Series
Currently Available for Broadcast

Series Title	Producer	Availability ^a	ESAA Funding	Number/Length of Programs	Level
14. La Bonne Aventure	Maine Public Broadcast Network	GPNITVL	\$249,402	20/15	4-8
15. La Esquina	SWEDL	producer	\$249,999	10/30	adolescents
16. Forest Spirits	Northeast Wisconsin In-School Communica- tions	GPNITVL	\$250,000	7/30	12 and

IN PRODUCTION - NEW SERIES

17. Pearls	Ed. Film Center	Fall 1978	\$300,000	6/30	adolescents
18. Native Americans of Southern New England (tentative title)	Mass. Executive Comm. for ETC	Fall 1978	\$250,000	7/30	7-12
19. Sonrisas	KLRN-TV	Fall 1979	\$2,100,000	39/30	8-12
20. Black Teen Drama (tentative title)	KQED-TV	Fall 1979	\$2,347,500 (\$150,000 in kind producer)	26/30	adolescents
21. Franco-American (tentative title)	New Hampshire Net- work	Fall 1979	\$300,000	10/30	7-12
22. Bean Sprouts	Chinese Teachers Assn. Chinese for Affirma- tive Action	Fall 1979	\$300,000	6/30	7-12

Note. Source: Children's Television Series, (note 12).

PTL: Public Television Library

GPNITVL: Great Plains National Instructional Television Library

series, some series from these sources will appear. No composite listing is available.

Commercial Producers. Many commercial organizations have become increasingly interested in the instructional and general children's television audiences. Regional networks and individual stations do acquire series from these sources. The more frequently scheduled commercially produced series appear in the following section. In general few commercial producers are very active in the field of children's television programming. Commercial producers may broker foreign series for use in this country, promote selected films appropriate for television broadcast, or produce occasional "specials" for children.

While the focus of this report is on public broadcast services for children, it is worth noting that the commercial networks are beginning to offer children's programming that is designed to be informative as well as entertaining. Regular children's series like *The Big Blue Marble* (NBC) and *Captain Kangaroo's* (CBS) *Sweet Pickles* educational spin-offs are recent developments that point to educational tie-ins on commercial programs. ESAA-TV has had some series carried on commercial networks (*Vegetable Soup* on NBC).

Scheduled Series

PBS. Through the interconnection network, PBS feeds both an A.M. and P.M. schedule with children's programming. Programs broadcast are acquired through the yearly SPC, are productions federally funded, are programs in the Public Television Library (PTL) or are general audience programs deemed educationally useful. Table III-6 lists the PBS A.M. schedule for 1978-1979. Tables III-7 and III-8 list the children's programming on the PBS evening schedule for Fall 1978 and Winter 1979.

Carriage reports for PBS show how many member stations actually used the PBS feed programs. Table III-9 presents carriage data for the Spring and Summer Quarters 1978. In general the series which appear on the PBS feed schedules and carriage reports are not available through other distributors. ESAA-TV and other federally funded series enter station broadcast schedules primarily through the PBS feed at the present time.

A recent survey by PBS of station broadcast schedules produced a list of the

Table III-6
Children's Series on the CBS
A.M. Schedule 1978-1979

<u>Series Title</u>	<u>Source</u>	<u>Feed Dates</u>	<u>Level</u>	<u>Number/Length of Programs</u>
Adams Chronicles	WNET	10:30-11:30 (W) 9/20/78 - 12/13/78	Secondary & above	13/60
Anyone for Tennyson	SPC IV; Nebraska ETV	11:00-11:30 (M) 1/8/79 - 4/16/79	Secondary & above	15/30
Cinematic Eye	SCETV	11:00-11:30 (M) 9/18/78 - 12/18/78	Secondary & Post Secondary	14/30
Electric Company	CTW (repeat)	10:00-11:30 (M-F) 9/18/78 - 5/31/79	Primary	-
Footsteps	Applied Management Sciences	11:00-11:30 (th.) 1/4/79-5/17/79	Adults 17-25 years old	20/30
Freestyle	KCET	10:30-11:00 (M) 10/2/78 - 12/25/78	12-17 year olds	13/30
Infinity Factory II	EDC	10:30-11:00 (Th) 9/21/78 - 4/12/78	Intermediate	30/30
In Pursuit of Liberty	WNET	10:30 - 11:30 (W) 1/3/79 - 1/24/79	High School, Junior College	4/60
Cousteau: Oasis in Space	SPC III; KAMU	10:30 - 11:00 (Th) 11/9/78 - 12/14/79	Junior High, Secondary	6/30
Lowell Thomas Remembers	SPC IV; SECA	10:30 - 11:00 (T) 1/2/79 - 5/29/79	Secondary & above	22/30
Music	WETA	10:30-11:00 (T) 9/19/78 - 11/21/78	Intermediate	10/30
Once Upon a Classic	WQED	11:00-11:30 (F) 10/6/78 - 5/78	Intermediate, Junior High	-
Rainbow's End	KQED	10:30 - 11:00 1/8/79 - 2/12/79	Intermediate, General	5/30

Table III-6 - Continued

<u>Series Title</u>	<u>Source</u>	<u>Feed Dates</u>	<u>Level</u>	<u>Number/Length of Programs</u>
Sesame Street	CTW SPC IV repeats SPC V premier	9:00-10:00 (M-F) 9/18/78 - 11/24/78 11/27/78 - conclusion	Preschool, Primary	-
Studio See	SPC III & IV, SCETV	10:30-11:00 (F) 9/22/78 - 5/25/79	Intermediate	-
Supreme Court	WCVE	11:00-11:30 11/2/78	Secondary, Post-Secondary	1/30

Note. Data adapted from PBS A.M. Schedule 1978-1979 (note 52).

Table III-7
 Children's Series on the PBS
 P.M. Schedule Fall 1978

<u>Series Title</u> ^a	<u>Feed</u>
Electric Company	5:30 - 6:00 (M-F)
Freestyle	5:30 - 6:00 (Sat.)
Mister Rogers' Neighborhood	5:00 - 5:30 (M-F)
Once Upon a Classic	8:00 - 8:30 (Sat.)
Rebo	6:00 - 6:30 (Sat.)
Sesame Street	4:00 - 5:00 (M-F)
Studio See	5:00 - 5:30 (Sat.)
Villa Alegre	3:30 - 4:00 (M-F)
Zoom	6:00 - 6:30 (M-F)

Note. Data adapted from PBS Schedule Fall 1978 (note 53).

^a Only series primarily identified as children's programming are listed. Adult programs broadcast at other times are presumed to attract residual child audiences (ages 2-18 years).

Table III-8
 Children's Series on the PBS
 P.M. Tentative Schedule Winter 1979

<u>Series Title</u> ^a	<u>Feed</u>
Electric Company	5:00 - 5:30 (M-F)
Mister Rogers' Neighborhood	5:00 - 5:30 (M-F)
Once Upon a Classic	8:00 - 8:30 (Sat.)
Rebop	6:00 - 6:30 (Sat.)
Sesame Street	4:00 - 5:00 (M-F)
Studio See	6:00 - 6:30 (M-F)
Villa Alegre	3:30 - 4:00 (M-F)

Note. Data adapted from Tentative PBS Winter Schedule 1979 (note 73).

^a Only series primarily identified as children's programming are listed. Adult programs broadcast at other times are presumed to attract residual child audiences (ages 2-18 years).

Table III-9

PBS Carriage Data for Children's Series
Spring & Summer Quarter 1978

<u>Program</u>	<u>Spring Carriage</u>	<u>Summer Carriage</u>
Adams Chronicles (R)	not available	62
Anyone for Tennyson	105	105
Cinematic Eye	not available	62
Electric Company	116	116
Feeling Free	111	not available
Freestyle	not available	92
Infinity Factory I	75	75
Infinity Factory II	not available	70
Lowell Thomas	93	89
Mister Rogers' Neighborhood	122	122
Music Is	not available	65
Que Pasa, USA?	75	59
Rebop	72	not available
Sesame Street	116	116
Studio See	92	92
Villa Alegre	84	84
Watch Your Mouth	54	not available
Zoom	108	108
	N = 155 licensees 124 respondents	N = 158 licensees 122 respondents

Note. Data adapted from Rhodes & Wirt (notes 62 & 63).

47 most frequently used instructional programs in 1978-1979 (See Appendix B). This list of programs includes programs selected by stations from the PBS feed (8 programs) indicating that PBS feed plays a less than prominent role as a source for scheduled instructional programs.

Instructional Television Programming 1978-1979. A complementary data source to PBS's feed and carriage data is Spergel's (note 69) study for CPB describing current instructional programming. Based on 148 licensee responses (93.7% of total), Spergel identified a total of 1,066 series currently used in preschool - grade 12. Appendix C lists the 139 series within this age range which were used by 10 or more licensees. Note that Spergel's study used licensee reports in contrast to the PBS list of frequently used ITV programs (Appendix B) which was based on broadcast schedules. Spergel's study provides a clear picture of the top 139 instructional programs. However, these top 139 represent only 13% of the total reported programs. The criterion of 10 users does bias subsequent data analysis since the lower 87% of the sample is excluded from further consideration.

Of particular interest are the producer and distribution information given for each series. For the subsample total of 139 series, there is a rough indication how small a share of the utilized stock of series belongs to commercial and local productions. Appendix D, which reports series currently available to member stations of CEN (as an example of regional stocks), reveals about the same small commercial/local share. CEN's list also serves to illustrate that series available and used through the regional networks are probably captured in Spergel's report since use numbers for the programs most in demand in the regions aggregate over more stations in Spergel's report. Only a few series of low region-only appeal can be expected to aggregate use totals below Spergel's cut-off.

Spergel categorized the top 139 series further by subject and grade level use. Table III-10 is constructed to illustrate the subject-grade concentration of the 139 series. The concentration pattern provides data-based evidence which supports common opinion that children's programming tends to cluster in the primary and intermediate grades. Spergel does a descriptive within subject analysis for each of the 18 program subject areas that attempts to assess the scope of content coverage for each group of series against prevailing curriculum scope. Because many subject categories are not heavily represented by series in the top 139 and because preceptions of curriculum needs are subjective, interested readers are referred to the original document for details.

Table III-10
Subject Area and Grade concentration of the 139 Most Frequently
Used Instructional Series in 1978-1979 as Reported by PBS Licensees

Subject Area	Number of Series	Percentage of ITV Programs	Grade Distribution				
			Preschool	Primary	Intermediate	Jr. High	High School
1. Social Studies	26	19	19			7	
2. Science	22	16		6	11		5
3. Reading/Writing	13	9		6	4		3
4. Literature	12	9		5	3		4
5. Mathematics	9	6		4	5		
6. Interdisciplinary	8	6	3		5		
7. Guidance	7	5		3	3	1	
8. Health	7	5		1	2		5
9. History	7	5		1	1		5
10. Art	6	4		3	2	1	
11. Music	6	4		3	3		
12. Safety	4	3		4			
13. Career Education	3	2			3		
14. Economics	3	2		1	1		1
15. Consumer Education	2	1				2	
16. Foreign Languages	2	1					2
17. Humanities	1	1					1
18. Physical Education	1	1			1		

139^a

Note. Data adapted from Spergel (note 69).

^a Represents series which were used by a minimum of 10 licensees, 13% of the total 1,066 series reported for preschool through grade 12.

Opinions and Perceptions. Responses by persons interviewed to questions about the characteristics of the existing stock of children's programming tended to reflect a common set of perceptions stated with widely varying degrees of intensity and concern. Brief highlights of common concerns and comments follow.

1. Observation that there is not enough good children's programming.

Many respondents felt that much more instructional programming is needed. Current ITV offerings don't begin to meet potential demand. Other respondents voiced concern over the lack of general children's programming and felt not enough emphasis was being placed on stimulating development and expansion of such programming.

2. Aging stock of series.

Many feel they are living on borrowed time. The current core of series is perceived to be aging at a faster rate than replacement, revision or expansion strategies can cope with. Past series' successes are perceived by some to have dulled general sensitivity to the possibility of a production/demand crunch in the near future.

3. Gap in age and subject series' coverage.

Widespread concern for perceived subject gaps and age imbalances of the current stock was noted. All ages and subjects were mentioned at one time or another as needing more and better programming. Financial and production realities are recognized as agents which will cause difficult prioritizing and allocation of resources.

4. A sense that ITV and children's programming are ~~stagnant~~ still.

Production quality is higher than it has ever been. Educators and Broadcasters are beginning to establish cooperative and effective relationships. Yet, there is no momentum in the field, no pervasive, energizing force at

work; rather, the field seems to be in a period of reflection and to some in downright stagnation.

C. Recent Children's Series Data

Additions to the stock of children's series are small in number each year, though often new series make significant inroads in broadcast schedules and encourage series' spin-offs of similar content treatment or production techniques. Several analyses of recent broadcast years while based on slightly different series inventories, different distribution patterns, and even different numbers of members PBS stations; nevertheless, provide useful comparative data for the current year's situation. In chronological order, series data from previous years is described in the following sections.

Broadcast Year 1975

The SPC buy list for 1975 (Table III-11) and the PBS day-time carriage report (Table III-12) illustrate the limited amount of general children's programming and instructionally utilized programming distributed through PBS in 1975.

In an analysis of educational services 1975-1976, Dirr & Spergel (note 21) report on the subject matter and grade level distribution of instructional programming. Table III-13 reports subject categorization of ITV material. Comparison of data with Spergel's 1978 (note 69) report (Table III-10) is limited. Spergel uses 18 subject category. Only series reported by 10 more users were ultimately included in his reported totals. The 1975 data reports the number of licensees producing at least one series in 9 given subject categories. The 1975 data presents a ranking of subject areas of ITV production compared to Spergel's 1978 ranking of ITV scheduled series. Aside from subjective comparison of the rankings, finer grained analyses is not possible because of these data collection differences.

Licensees reported 214 ITV series productions in 1975 (Table III-14). Comparison of this grade level distribution data to Spergel's 1978 data is hindered by the same data-collection constraints as the subject rankings. However, over half of the 1975 productions were intended for the primary-intermediate grade levels

Table III-11
Children's Series in SPC II
Submissions and Purchases for 1975-1976 Year

<u>Series Title</u>	<u>Source</u>	<u>Level</u> ^a	<u>Number/Length of Programs</u>	<u>Subject</u> ^a	<u>Purchase</u>
1. Keeper and the Magic Zoo	WPBT	6-11	13/30	children	
2. Films for Families	FCI	6-11	13/30	children	
3. Mister Rogers' Library	FCI	2-5	455/30	children	yes
4. Zoom (new & prior production)		6-11	50/30	children	
5. Children's Theater	Conn. Net.	6-11	6/30	Instructional children	
6. The Letter People	KETC	6-11	30/15	Instructional children	
7. Villa Alegre (130)	BCTV	2-5,6-11	130/30	Instructional children	
8. Villa Alegre (65)	BCTV	2-5,6-11	65/30	Instructional children	yes
9. Sesame Street	CTW	2-5	130/60	Instructional children	yes
10. Electric Company	CTW	6-11	130/30	Instructional children	yes
11. Carrascolendas	KLRN	5-9,6-11	39/30	Instructional children	
12. The Music Box	WTIW	2-5,6-11	26/30	Instructional children	
13. Brain Wave ^b	Conn. Net.	12-17	26/30	Minority audience	

Note. Source: PBS preference catalog II and 1975 buy list.

^a Level and Subject categories provided on submission proposal.

^b Many series checked as appropriate for various age and sex combinations of adults were also checked as appropriate for children ages 12-17. Only the series listed was checked as targeted especially for the 12-17 age group.

Table III-12

Day-Time Carriage of PBS Series: 1975-1976

	<u>N</u>	<u>%*</u>
1. Electric Company	118	91.5
2. Sesame Street	104	80.6
3. Ourstory	73	56.6
4. Villa Alegre	53	41.1
5. Consumer Survival Kit	49	38.0
6. Lowell Thomas Remembers	45	34.9
7. Mister Rogers' Neighborhood	45	34.9
8. Carrascolendas	44	34.1
9. Classic Theatre Preview	42	32.6
10. Anyone for Tennyson?	39	30.2
11. Romantic Rebellion	32	24.8
12. Book Beat	26	20.2
13. Solar Energy	25	19.4
14. Vibrations Encore	21	16.3
15. Arabs and Israelis	19	14.7
16. Journey to Japan	16	12.4

*Based on 129 licensees providing K-12 services.

Note. From A study of public television's educational services, 1975-1976, by P. Dirr & S.H. Spergel. Washington, D.C.: Corporation for Public Broadcasting, 1978, p.31.

Table III-13

Subject Matter of ITV Productions

	<u>N</u> *	<u>%</u> **
1. Social Studies	28	21.7
2. The Arts	22	17.1
3. Science	16	12.4
4. Math	10	7.8
5. Language Arts	8	6.2
6. English Literature	4	3.1
7. Career Education	3	2.3
8. Economics	3	2.3
9. Other	33	25.6

*N of Licensees reporting one or more ITV productions in this subject area.

**Based on N of 129.

Note. From A study of public television's educational services 1975-1976, by P. Dirr & S.H. Spergel. Washington, D.C.: Corporation for Public Broadcasting, 1978, p.29.

Table III-14

Intended Grade Levels of ITV Productions

	<u>N</u>	<u>%*</u>	<u>Adjusted</u>
Elementary (K-8, K-6)	106	49.5	51.5
Secondary (5-12, 6-11, 7-12)	37	17.3	18.0
Middle (4-9, 5-8)	23	10.7	11.2
Ungraded (K-12)	8	3.7	3.9
Adult (In-service, ABE)	32	15.0	15.5
No Grade Level Listed	<u>8</u>	<u>3.7</u>	<u>MISSING</u>
Total	214	100.0	100.0

*Based on total number of ITV series (214) produced by the
64 licensees reporting ITV productions.

Note. From A study of public television's educational services 1975-1976,
P. Dirr & S.H. Spergel. Washington, D.C.: Corporation for Public
Broadcasting, 1978, p.27.

(K-6, K-8) contributing to inventory growth at these levels which is undoubtedly related to scheduling imbalances and growing inventory clusters in later years.

Broadcast Year 1976

Katzman & Wirt (note 33) performed a CPB sponsored survey to learn about the broadcast schedules for all 152 PTV broadcasters. For each broadcaster a sample of days was chosen such that each day of the year had an equal probability of being chosen. In addition, for each broadcaster the sample of days was spread over seven segments of the whole year. Each broadcaster was sampled once for each day of the week, thus the total days sampled for each broadcaster was seven. The final sample consisted of 1,064 sample days for 152 broadcasters.

For the year 1976 the SPC buy list indicates a small number of children's series purchased (See Table III-15). Katzman & Wirt's (note 33) study provides a perspective on the use or carriage of children's programming from PBS. In Table III-16, carriage hours for 4 general children's programs on the PBS feed are given. These four programs represent a respectable 16.8% of total year hours. Thus, while the number of programs is low, carriage is high. Figures are given for ITV carriage hours (16.6% of total hours) bringing the total percentage of PBS station carriage hours for all children's programming to 33.3%.

Table III-17 illustrates the distribution of hours and programs by day-part for the 1976 year. By cross-checking the hour percentages for general children (16.8%) and ITV (16.6%) with the hour percentages given in part A of Table III-17, it is apparent that children's hours never accounted for all the hours in any day-part of the broadcast schedule day.

Table III-18 illustrates that 14.0% of all PTV programming was tallied by Sesame Street and Electric Company. Table III-19 reports the day-part break-out for hours and day of week for these two widely broadcast programs. Although data from the two series is combined, it is clear that both were broadcast frequently at times that hit both at-home and in-school audiences, thus substantiating their inclusion in the ITV category for subsequent analyses.

Table III-15

Children's Series in SPC III
 Submissions and Purchases for 1976-1977 Year

<u>Series Title</u>	<u>Source</u>	<u>Level</u> ^a	<u>Number/Length of Programs</u>	<u>Subject</u> ^b	<u>Purchase</u>
1. The Adventures of Box and Company	ALA-ETV	2-5,6-11	26/30	Drama	
2. Sesame Street	CTW	2-5	130/60	Variety	Yes
3. Villa Alegre	BCTV	2-5,6-11	65/30	Variety	
4. Broad Stripes, Bright Stars	NJ-ETV	6-11	13/15	History	
5. Catalyst	WNET	6-11,12-17	13/30	Science	
6. Electric Company	CTW	6-11	130/30	Variety	Yes
7. Look	KCTS	6-11	15/15	Science	
8. Studio See	SCETV	6-11,12-17	26/30	Variety	Yes
9. Zoom	WGBH	6-11	66/30	Variety	Yes
10. Rap-up	WETA/NPACT	12-17	13/30	Lifestyle	

Note. Source: PBS preference catalog III and 1976 buy list.

^a Level categories provided on submission proposal.

^b Subject categorization by PBS staff from producer material.

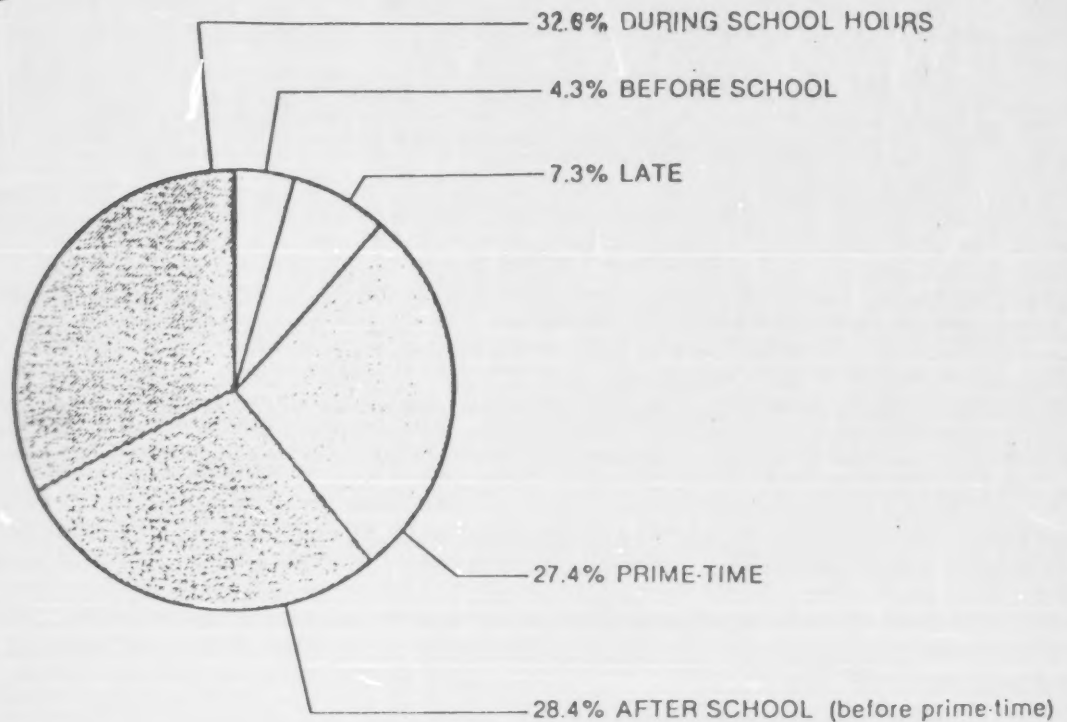
Table III-16
Public Broadcast Carriage of Instructional
Television Material: 1976

	<u>Total year Hours</u>	<u>School hours school-in-session Hours</u>
All programs	4542 (100%)	892 (100%)
TV	752 (16.6%)	571 (64.0%)
"Sesame Street," "Electric Company," "Milla Alegre," "Carrascalendas"	762 (16.8%)	147 (16.5%)
TV plus 4 programs	1514 (33.3%)	718 (80.5%)

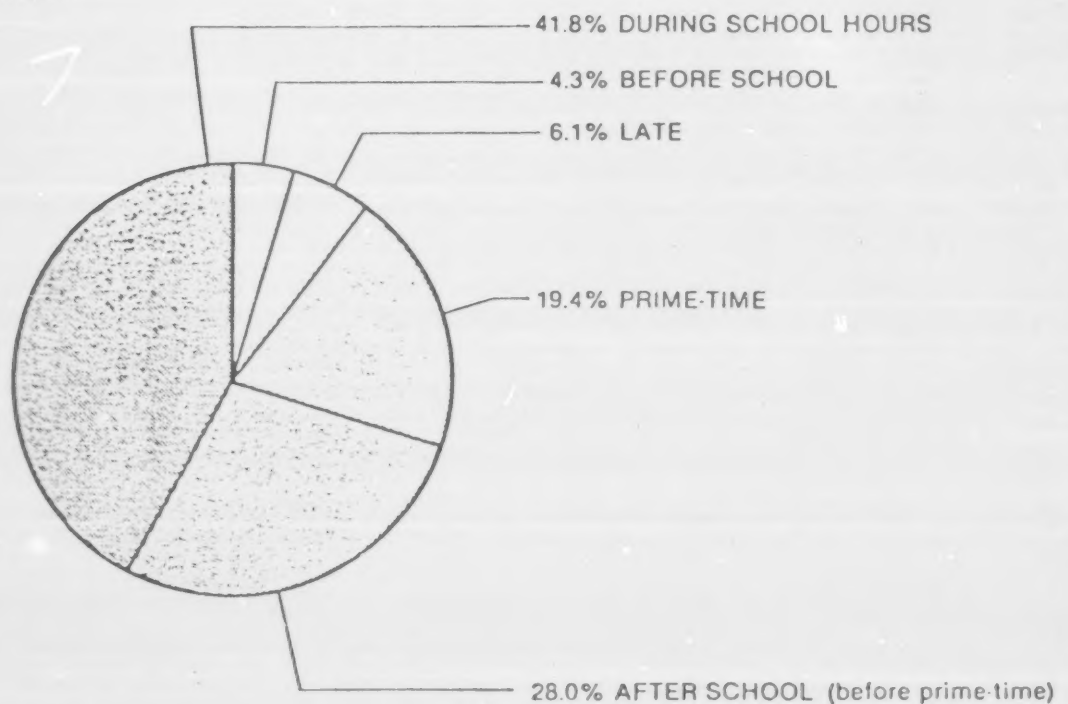
Note. Source: Katzman, N. & Wirt, K. Public television programming by category: 1976.
(note 33).

PERCENTAGE OF HOURS AND PROGRAMS BY TIME OF DAY

A. HOURS



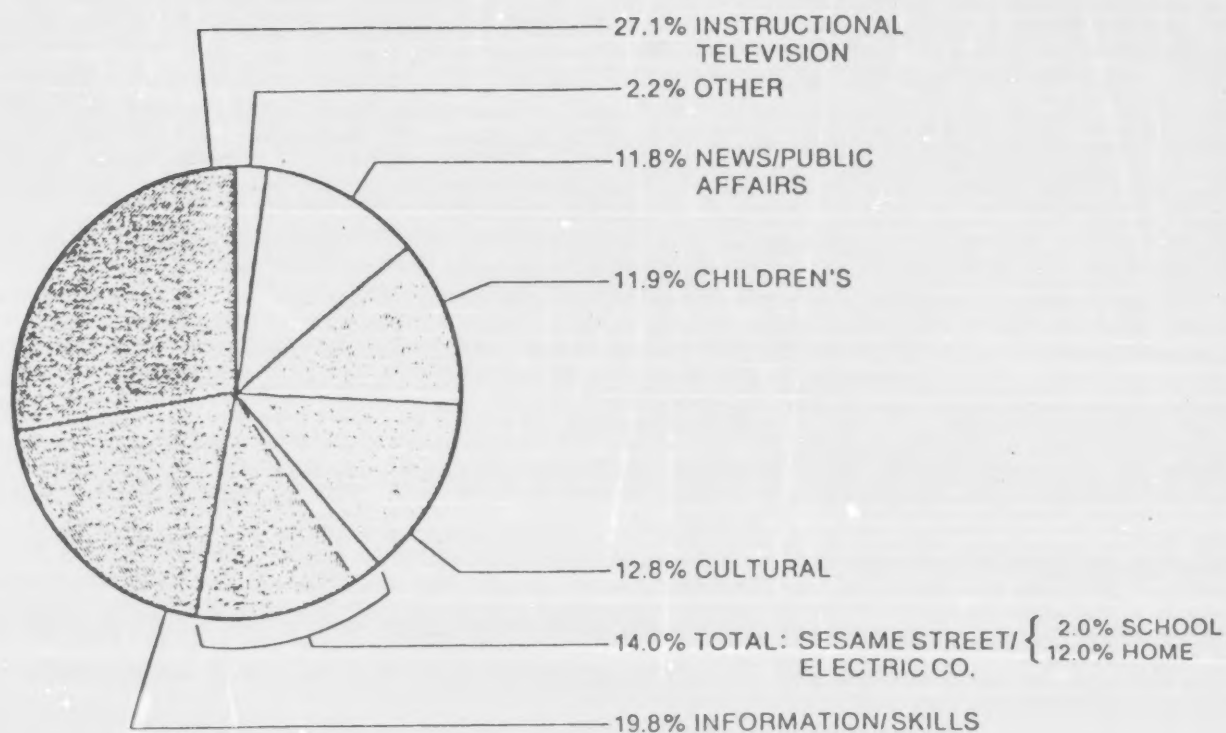
B. PROGRAMS



Note. From Public television programming by category: 1976, by N. Katzman & K. Wirt. Washington, D.C.: Corporation for Public Broadcasting, 1977, p.16.

Table III-18

PTV PROGRAMMING BY TYPE OF PROGRAM



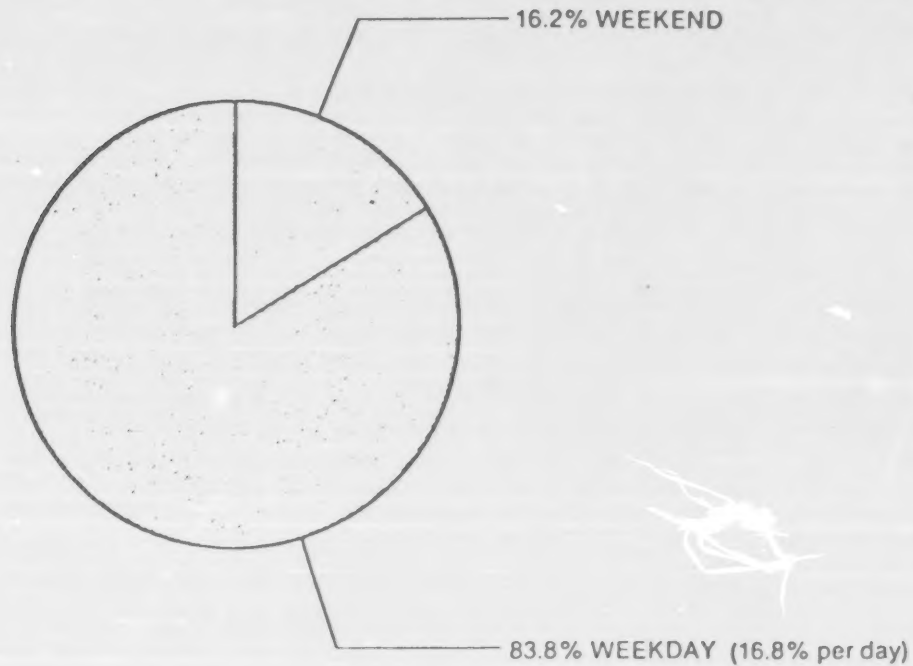
Note. From Public television programming by category: 1976, by N. Katzman & K. Wirt. Washington, D.C.: Corporation for Public Broadcasting, 1977, p.32.

Table III-19

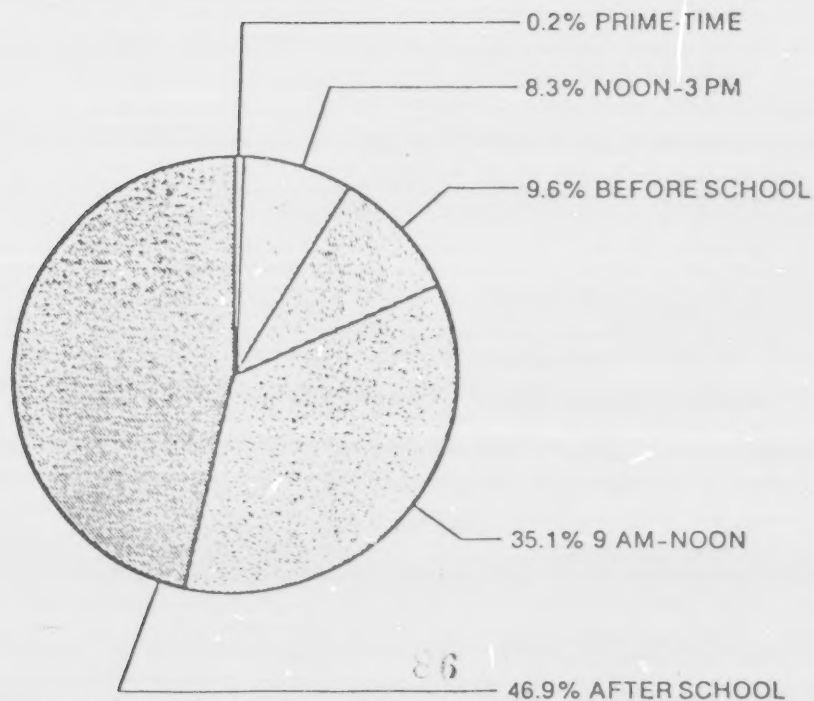
PERCENTAGE OF "SESAME STREET"/"ELECTRIC COMPANY"
HOURS BY DAY OF WEEK AND TIME OF DAY

63

A. DAY OF WEEK



B. TIME OF DAY



Note. From Public television programming by category: 1976, by N. Katzman & K. Wirt. Washington, D.C.: Corporation for Public Broadcasting, 1977, p.64.

Appendix E contains graphic illustrations of producer and distribution percentages for all series and for ITV series providing a factual backdrop for the general flow and distribution information discussed previously.

The 1976 most frequently used ITV series are listed in Table III-20. Based on the same data-collection unit as the 1978 data in Appendix B (PBS station broadcast schedules), the ordinal rankings are remarkably similar for the two years.

	1976 Rank	1978 Rank
Electric Company	1	1
Inside/Out	2	3
All About You	3	4
Cover to Cover I	4	5
Ripples	5	11
Bread and Butterflies	6	2
Cover to Cover II	7	12

Percentage of ITV programs by subject matter in 1976 (Table III-21) is reasonably comparable to the 1978 Spergel data (Table III-10). Subject categories are not exactly alike, and as mentioned before, Spergel's data only dealt with the top 139 programs. Katzman & Wirt's careful sampling probably make the 1976 percentage estimates more valid estimates of the 1976 situation than Spergel's cut-off for the 1978 data.

The percentage distribution of ITV series by grade level in 1976 (Table III-22) indicates once more a clustering of series in the primary and intermediate grades. More direct comparison with the 1978 data is not possible because of data constraints.

Program Year 1977

The SPC purchase list (Table III-23) indicates that once again during this year, a small number of children's series entered and survived the SPC voting. No other significant series data source was identified for this year.

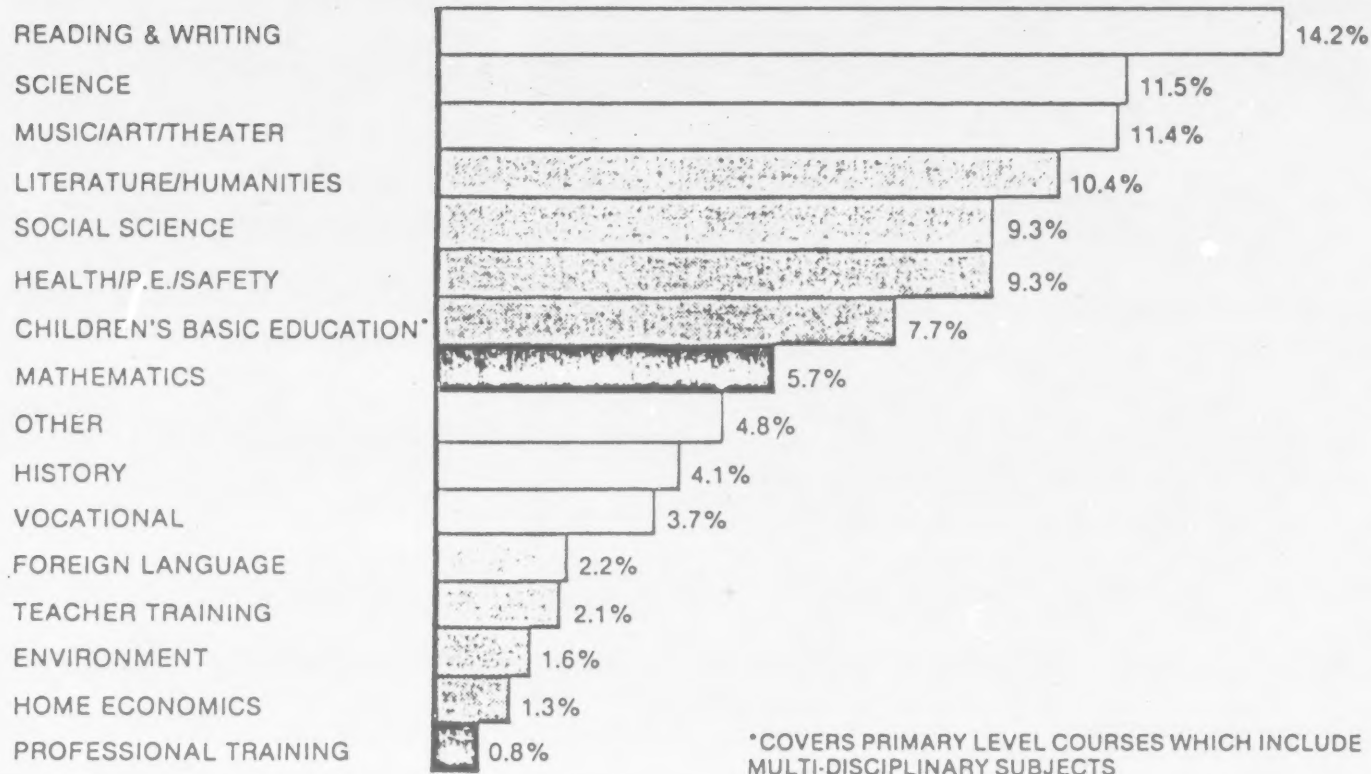
TABLE III-20
Seven Most Frequently Used ITV Series: 1976

<u>ITV Series</u>		
	<u>Number of Programs</u>	<u>Percentage of ITV</u>
Electric Company	148.5	6.8
Inside/Out	58.6	2.7
All About You	47.4	2.2
Cover to Cover I	45.0	2.1
Ripples	43.2	2.0
Bread and Butterflies	38.4	1.8
Cover to Cover II	<u>33.1</u>	<u>1.5</u>
	414.2	19.0% of ITV Programs

Note. Source: Katzman, N. & Wirt, K. Public television programming by category: 1976 (note 33).

Table III-21

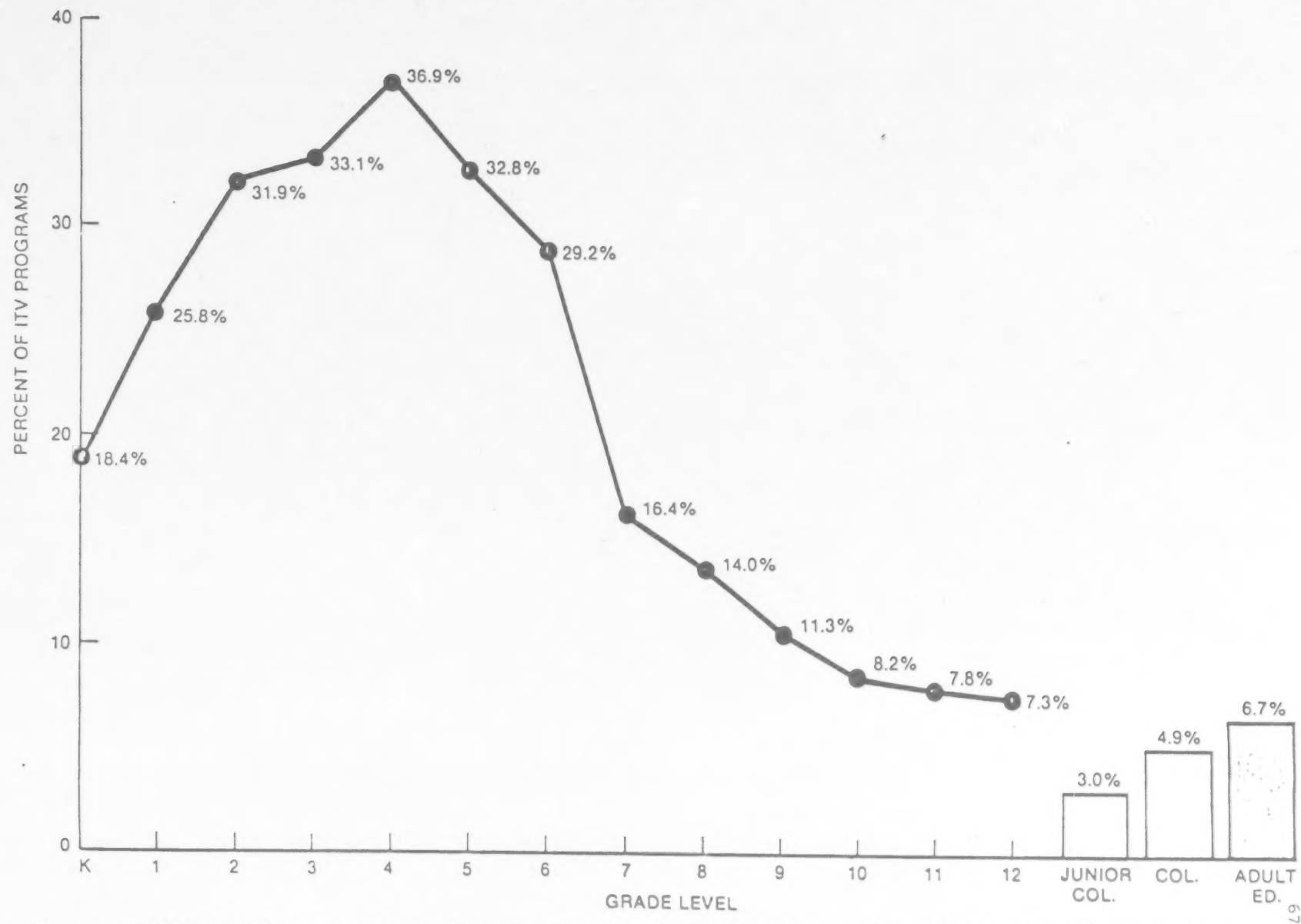
PERCENTAGE OF ITV PROGRAMS BY SUBJECT MATTER



Note. From Public television programming by category: 1976, by N. Katzman & K. Wirt. Washington, D.C. Corporation for Public Broadcasting, 1977, p.48.

Table III-22

PERCENTAGE OF ITV PROGRAMS BY GRADE LEVEL



Note. From Public television programming by category: 1976, by N. Katzman & K. Wirt. Washington, D.C. Corporation for Public Broadcasting, 1977, p.49.

Table III-23

Children's Series in SPC IV

Submissions and Purchases for 1977-1978 Year

<u>Series Title</u>	<u>Source</u>	<u>Level</u> ^a	<u>Number/Length of Programs</u>	<u>Subject</u> ^b	<u>Purchase</u>
1. The Adventures of Box and Company	ALA-ETV	2-5,6-11	26/30	Drama	
2. Sesame Street	CTW	2-5,6-11	130/60	Lifestyles, Music Variety, Drama	Yes
3. City Kid	WETV	6-11,12-17	26/30	Lifestyles, Practical Advice	
4. Dr. George/Follow Me	KNME	6-11,12-17	39/30	Science	
5. Gotcha	WTTW	6-11	13/30	Comedy, Satire	
6. How Do They?	WVIA	6-11,12-17	10/10	Public Affairs	
7. National Young Filmmakers Festival	KPBS	6-11,12-17	1/60	-	
8. Studio See	SCETV	6-11,12-17	26/30	Lifestyles, Variety	Yes
9. Zoom	WBGH	3-12	59/30	Dance, Drama, Lifestyle, Music, Variety	Yes
10. American Theater Heritage Series	WFSU	12-17	4/90-120	Drama	
11. Folk Guitar and Laura Weber	OWPBS	12-17	39/30	Pastimes	

Note. Source: PBS preference catalog IV and 1977 buy list.

^a Level specification provided by producer.

^b Subject categorization by PBS staff from producer material.

D. Projections and Funding for Series

Moving beyond the lists and surveys of existing series, it is possible to sketch a shady picture of series approaching various stages of reality from ideas to funded proposals to almost finished productions. The first part of this section outlines these projected series. This section should not be considered an exhaustive list of all possibilities but rather it represents only the fruits of the present persistent but limited search.

Intimately tied to new series is the issue of funding. The second part of this section will describe current patterns of series funding and highlight concerns expressed by the field related to funding.

Projected Series

Series in the Pipeline. Each of the three operational regional networks is in the process of screening series for 1979 schedules. CEN and EEN have prepared preview lists (Appendix F) while SECA's screening list for members will be prepared for January distribution. SPC VI submissions have been made (See Appendix F) with station voting planned for late Winter.

Series in Production. ESAA-TV recently announced the series awarded new and continuing funding (Table III-24). These series will be available for broadcast within the next year or so. Information on new productions gathered in interviews is summarized in Table III-25. This list represents the current search effort and is not intended to be exhaustive. These series will be available for broadcast within 6 months to a year and a half.

Tentative Series Plans. When asked about plans for new series many interviewers found it difficult to distinguish between series in the formalized, planning stage and perceived consensus of need for new series. Several secondary content areas are being considered as prospects for new series, arts series, and affective series continue to attract planning efforts.

An example of the vagueries of classification between these two categories is in the area of revisions. Many, many series were mentioned as prime candidates for

Table III-24
Emergency School Aid Act (ESAA) Television Series
Funded for Fiscal 1978

	<u>Title</u>	<u>Producer</u>	<u>Funding</u>	<u>Number/Length of Programs</u>	<u>Description</u>
	1. New Voices	WGBH	\$2.2 million	26/30	Secondary - dramatic
NEW	2. From Jumpstreet	WETA	\$1.6 million	20/30	History of Black Music
	3. No title given	ITV-Coop	\$300,000	6/30	Black Folklore in the South
	4. no title given	Visual Communica- tions	\$300,000	6/30	Docudramas on the Con- tributions of Asian Americans
	5. no title given	N.Y. State Dept. of Ed.	\$300,000	6/30	Dramatic Programs on a Puerto Rican Family
	1. Villa Alegre	BCTV	\$1.7 million	26/30	
ONGOING	2. Que Pasa USA?	WPBT Community and Action Research	\$300,000	8/30	
	3. South by Northwest	KWSV-TV Washington State	\$300,000	5	

Note. Source: HEW grants, ETV Newsletter, 1978 .

TABLE III-25

Series in Production: Available Soon

<u>Title</u>	<u>Producer/Sponsor</u>	<u>Comment</u>
Math Country ^b	KET	Elementary
Word Feathers ^b	KET	Elementary
Science ^c	CTW	Intermediate
Nutrition ^d	Georgia	
Thinkabout ^a	AIT	Intermediate
Storytellers ^e	USOE	
Footsteps ^e	USOE	For parents
Caboodle ^e	KLRN/USOE	Primary

^aFox, B, note 25.^bFox, V. note 26.^cTressel, note 75.^dWall, note 78.^eWithrow, note 79.

revision and as such remain as hidden competitors for funds and resources whenever ideas and priorities for new programs are discussed. Yet, since the quest for new series appears to take precedence for most, only occasionally do series' revisions move from perceived needs to tentative plans.

Funding for Series

Quality productions cost money. Formative evaluation costs money. Inflation spirals costs upward year after year. Rights' and residuals' purchases cost money, "up-front." The need for dollars adds up and up and up...To complete the picture of current children's programming, an explanation of several current funding patterns is presented along with a discussion of funding concerns.

Patterns of Funding. Most series are constructed in four stages with funding patterns varying in relation to how dollars are allocated to each phase. Using four basic series components: needs assessment, series or instructional design, series' production, and series' distribution, six patterns of funding can be detailed.

1. Contract-Award Funding - Pattern #1. In many cases used to finance the entire series effort beyond the proposal stage. Typically involves a single agency providing full funding.

Needs Assessment - Prepared at producer's or contractor's expense either to pursue funding for a locally inspired idea or to respond to requests for proposals from an agency.

Design - Financed as part of the contract award

Production - Financed as part of the contract award.

Distribution - Options for distribution may be regulated by funding agency, but beyond that up to producer's initiative.

Variations may include proposals submitted simultaneously to multiple agencies to increase total number of dollars for program. Other supplemental contracts or in-kind contributions may be utilized to increase total available dollars. Partial funding sources may require proposals for specific activities or may fund on the basis of initial proposal.

Most funding patterns presume eventual production of one series. The SEL project in the proposal and design stage has built-in applicability for other related series in similar or different content and grade levels. Thus, this consortia step funding pattern offers the possibility of amortizing large research and development costs over several series. Additionally the consortia step funding pattern is geared to maximize dollar infusion from outside groups at precisely the points where even large field consortia may not be able to tolerate the financial loads.

4. Lease After Production - Pattern #4. Somewhat riskier than previous patterns, this pattern represents a "produce now- pay later" orientation.

Needs Assessment - Used to solicit consortia members and either fails to attract enough money or is deliberately planned to finance only part. Work proceeds on "credit."

Design and Production - Financed by consortia and producing group.

Distribution - Use fees are expected to pay off "loans" as well as generate profit. Discounts available for consortia members.

5. Enhancement Funding - Pattern #5. Small to moderate levels of money used to extend productions or to supplement agency skills. An agency can disburse advances against potential royalties, although this general funding pattern could be conceived of as a method for "seeding" or "nurturing" promising program efforts.

Needs Assessment - Not really a formal step in this funding pattern. Most efforts are underway to a large extent before enhancement or seed money enters the picture.

Design - Funds may be spot used here to upgrade design or nationalize a narrowly conceived subject treatment.

Production - Funds may be spot used here to upgrade production quality.

Distribution - Series seek their own level of use/acceptance through entry into regular distribution channels.

6. Continuation Funds - Pattern #5. Proven series that need either extension or updating require different funding.

Needs Assessment - Used to solicit fund commitment from agency for series efforts. Proposals tend to be simple, not detailed, relying on producer's track record to deliver a desirable product.

Design - Not a major cost since basic treatments are established.

Production - Where new funds are needed most.

Distribution - New series generally follow path of previous ones perhaps even increasing market

Continuation funds may be sought from the agency initially funding the series or if distribution is widespread, use fees may be targeted for revision and extension.

Funding Concerns. No one interviewed believes there is enough money available for children's programming or even enough money for public television. Available dollars are either concentrated in ESAA-TV's mission regulated programs or subject to seemingly unpredictable organizational priorities for broadcast expenditure. Low total dollars and somewhat unreliable total dollar availability are great concerns.

Ideally, all series efforts would be funded from needs assessment through design and production to distribution. However, scarce dollars prompt many to argue fervently for some rational means of fund allocation both between new and revised series, and amongst various stages of series construction. Funding mixes and step-funding may offer the potential for maximizing current dollars but no one knows for sure.

Tied to low dollar availability is the reality of production output. Even the best orchestrated consortia-contract funding mixes produce low yearly series' outputs. States and other agencies committed to children's programming often spread

investments over several budget years to effect even the current slow rate of production. The result is a roller-coaster pattern of dollar infusion which corresponds to peak and low series production years. Without some kind of rational direction for overall funding, even consortia projects within agencies will begin to "cross and stall" unmercifully in each others' fiscal tracks.

E. Summary and Analysis

Distribution

1. Children's programming is concentrated primarily in instructional schedules.
2. Few producers and distribution groups find it practical to market programs for the general children's schedule.
3. Within the ITV schedule, elementary audience programs are easiest to schedule, preschool audiences not usually considered, and secondary audiences very difficult to schedule.
4. Innovative uses or increased access to more flexible transmission modes remain an outside possibility to resolve scheduling difficulties.
5. Copyright issues are unclear and need to be resolved.
6. Interconnection potentials are being proposed to effect economies of scale in transmission.

Current Television Series for Children

1. A relatively small core of widely used children's series both instructional and general currently exists.
2. Wide variations of use patterns occur across the inventory of existing series.
3. Most children's programming is targeted for a primary-intermediate age audience.

4. Two major programs are targeted for preschool children (Mister Rogers' Neighborhood and Sesame Street) and are generally broadcast outside instructional hours.
5. Secondary instructional programming exists in moderate amounts. It is not clear if low utilization is the result of poor quality, content - need mismatches or scheduling difficulties.
6. Most children's programming is concentrated in a few subject areas. It is not clear if this clustering reflects true need/demand or represents chance accumulation.

Recent Children's Series

1. Data collection differences make comparison across broadcast years difficult.
2. Not many new productions achieve widespread use. There are few "big hits" in instructional television.
3. It appears that current uneven concentrations of age and content for children's series represent long-standing conditions and are not recent occurrences.

Projections and Funding for Series

1. Very little children's programming is in production. The existing inventory for both instructional and general series is aging faster than replacement, revision or extension efforts combined can match.
2. Funds for series are scarce.
3. Innovative funding patterns may maximize limited dollar resources to a certain extent.
4. Fiscal realities may cause difficult prioritizing. Some type of overall plan is needed.

F. Implications

General Children's Programming

Few series are produced or scheduled for children's audiences outside of the ITV time blocks. Is this an area of critical need? What types of programming could address this audience/schedule time gap? Where will the impetus for such programming come from?

Instructional Preschool Programming

Mister Rogers' Neighborhood and Sesame Street are series widely available for at-home viewing by preschool audiences. Program length and broadcast schedules generally preclude use in school settings. Does anyone care? If appropriate material (content and schedule) was more widely available, would there be a demand for it? What use, if any, do preschool children get from programming targeted for older age groups?

Secondary Instructional Programming

The current small number of utilized series and scheduling difficulties raise many questions. What are the needs of the secondary age group for both instructional and general programming? Should a concerted effort be made to tailor or modify current ITV strategies to capture and expand the secondary market? Can teachers and even students provide help in effecting significant changes at this level?

Uneven Age and Content Concentration of Current Series Stock

Should this existing uneven concentration be exploited and viewed as an asset or should future programming plans strive to even out imbalances? How can curriculum needs (present and future) be reconciled with existing inventory?

Production Rate for New Series

The rate reflects funding and development constraints, not demand. Is there a need for leadership to energize the field and build momentum for progress? How

can a series' need/dollar resource crunch be avoided, coped with, or dealt with rationally?

Production/Series' Costs

More money is needed. Copyright issues must be resolved. Can a plan be developed to coordinate resources and encourage cooperation in dealing with fiscal issues? Will collective advocacy for children's television programming open the minds and purses of those in positions to help?

IV. PROGRAM UTILIZATION AND NEEDS ASSESSMENT

The analysis of program availability and scheduling has provided an important component to this overview of children's programming. Data on programs and schedules are part of the management system in public broadcasting, and consequently they are available in more systematic forms than information on actual use in schools. Some studies have been conducted on how teachers use educational programming, as well as the programming needs perceived by teachers and other professionals. Much of this research is piecemeal, and the nature of the studies testifies to the recency of interest in nationwide utilization and the under developed character of needs assessment research. In large part, the discussion of needs assessment will involve describing possible methods and noting insufficiencies in current knowledge.

In the area of utilization of educational television, a prime document stands apart from other studies described in this chapter. It is the School TV Utilization Study sponsored by CPB and it provides recent, nationwide data on how TV is used in classrooms. Other studies which have been employed to complement these findings are utilization studies conducted by the Ontario Educational Communications Authority and by Kentucky Educational Television. For summarizing needs assessment research, we have relied heavily upon a CPB study carried out by Margaret Villarreal (note 77). She reviewed several statewide needs assessments. In addition, a recent survey of ITV Directors conducted by the ITV Co-op is briefly treated, as well as a similar CPB survey just completed.

A. Studies of Utilization

School TV Utilization Study

The School TV Utilization Study (SUS) is the major assessment of how American teachers use television in their classrooms. This study was conducted in 900 school districts in the 1976-77 academic year. Teachers, principals and superintendents were surveyed by mail. The sampling plan for the study appears to have been sound and, through persistent follow-up efforts, high response rates were achieved (superintendents--96 percent, principals--89 percent, and teachers--85 percent). Because of its scope and the quality of its sample, the study is clearly the landmark in the area of utilization. Unfortunately, only draft and

speech reports of the teachers' and principals' findings are available at the time of this writing.

The teachers' survey (Dirr and Pedone, note 19) provides the most interesting findings for our purposes. Seventy-two percent of teachers nationwide have ITV programming available to them, and a TV set is available always or most of the time to 81 percent of these. Videotape equipment is available to 55 percent of teachers.

Teacher attitudes about classroom television seem to indicate that teachers could be roughly clustered into three groups. About half of all teachers have positive attitudes about the use of ITV, and about 10 percent have predominately negative attitudes. On many attitudinal issues, about 40 percent of teachers seemed to be neutral about ITV.

Actual use of ITV in the classroom was measured in several ways. Only 20 percent of teachers had never used TV in the classroom, and approximately 60 percent of teachers had used TV during the 1976-77 school year. Regular users (defined as having used approximately 75 percent of all lessons in a given series) constituted 32 percent of the total sample. Of teachers who had used ITV during 1976-77, 40 percent reported using it on the average one-half hour to one hour per week, and 32 percent reported using it two hours or more per week.

All measures of utilization consistently indicated that elementary school teachers used TV more than junior or senior high school teachers. One interesting trend, which is a subset of grade level differences, deals with the source of programming. Direct on-air programming is the most common source overall. It was determined, however, that elementary school teachers predominately use on-air programming, whereas junior and senior high school teachers use videotapes far more frequently than their colleagues who teach young children.

The survey inquired about factors which facilitated or hindered the use of ITV. Table IV-1 indicates the five factors most often identified as facilitators and those most often identified as hindrances. Of the hindrances, four of the five related to programming, scheduling, and information -- all factors which national-level efforts might be able to address. Two factors were iden-

Table IV-1

Major Facilitators and Hindrances in the Use of ITV as Perceived by Teachers

<u>Facilitator</u>	<u>Percent of Teachers</u>
a. There are programs available which meet my existing curriculum needs	35
b. Equipment is available to me and in good repair when needed	41
c. Reception is good in my classroom	37
d. There is much educational benefit to the students I teach	42
e. Students do like ITV	47
<u>Hindrance</u>	<u>Percent of Teachers</u>
a. There are not programs available which meet my existing curriculum needs	38
b. Broadcast schedules are not convenient	46
c. Equipment is not available to me and in good repair when needed	34
e. Schedules and guides are not available early enough for planning	30
f. Someone from the public TV station or network does not provide helpful information	35

Source: Dirr & Pedone (note 19).

tified by many teachers as hindrances. One of these "critical" factors was the availability and repair of equipment; the other "critical" factor was the availability of programming which met curriculum needs. Program availability appears to be perceived by teachers as a key determinant in their use or non-use of ITV.

The principals' study (Dirr and Pedone, note 70) largely complements the findings from the teachers' survey. Direct on-air use of broadcast programming was reported to be most common. Similar major hindrances to use were cited. Generally, principals viewed the use of ITV favorably.

Given the importance of the SUS study, it is regrettable that its findings are not yet generally available. The current drafts of two of the surveys are not in a form that is very usable either for researchers or for persons involved in programming or production. Analyses apparently are still being conducted, and widely available summaries for the non-researcher have not yet been developed.

Among children's programming professionals who knew of the SUS study, many were keenly interested in the findings. At least one individual who has a very central role in children's programming in the U.S. was not even aware of the study. Findings from the study presumably would be very useful to PBS outlets as well as to educators. The level of discourse about children's programming will be enhanced when this progress report on the status of ITV becomes more available.

OECA 1977 Utilization Study

The Ontario Educational Communications Authority conducted a study in 1977 of the use of TV in the classroom by Ontario school teachers (Hoichberg, note 31). While the study was not as ambitious in sampling frame and scope as the SUS project, it holds considerable interest because it enables a virtual replication of some of the findings of the American study. Self-administered questionnaires were distributed to a sample of one-third of Ontario schools. Response rate for schools was 90 percent, and estimated response rate for teachers 52 percent.

As in the SUS study of U.S. teachers, Ontario elementary teachers used TV more than secondary teachers; 43 percent of the former reported usage during

Winter 1977 and 27 percent of the latter. Elementary teachers relied heavily upon direct broadcasts, 63 percent of these users reported exclusive use of on-air telecasts. The vast majority (90 percent) of secondary school teachers, however, used videotape exclusively. The pattern of these findings seems quite consistent with results from the SUS survey.

Table IV-2 taken from the OECA report, displays the ten most viewed programs in Winter 1977 based upon teacher reports. These top ten programs represented 79 percent of the reported viewings. No senior high school program appears among these most viewed instructional series.

Kentucky Educational Television Utilization Data

Many public broadcasting outlets, particularly if they are state networks, conduct some type of annual assessment of their ITV operations. The Kentucky Educational Television Network (KET) conducts a comprehensive school utilization study each year and its report became available during the course of this study (Kentucky Educational Television School Utilization Summary Report 1977-78, (note 34)). It provides considerable data about the use of ITV in Kentucky; certain highlights complement the utilization studies just reviewed.

In Kentucky schools in 1977-78, 48 percent of the teachers used KET in their classrooms and 57 percent of students viewed KET programs. Table IV-3 shows the distribution of use by grade. The findings appear to be similar, with additional detail, to the SUS and OECA utilization studies. Use is uniformly high through grade 6, but declines markedly starting at grade 7 and continues through grade 12.

In 1977 KET made a special effort to increase usage in secondary grades. This effort included a campaign (not described in the report) and an increase in the number of series offered for upper level students. While the use of ITV remained fairly constant in the elementary grades, it increased from 17 percent of secondary students in 1976-77 to 25 percent in 1977-78. It appears that increasing the use of ITV in the secondary grades is not an intractable problem.

In addition to classroom use, many teachers (42 percent) also recommend that their students view public television programs in the afternoon or evening.

Table IV- 2

Estimated Number of Ontario Elementary Teachers Viewing the Top Ten Programs Winter 1977.

Rank Order	Series Title	Telecast Frequency	Level	Viewing Teachers %	Number of Viewing Teachers*	Average Number of Programs Viewed Per Viewing Teacher
1	Readalong	Twice daily	P	12.1	7,050	25
2	Report Metric	Twice daily	P-I	3.8	2,200	24
3	Cover to Cover	Twice - two days per week	J	6.6	3,850	9
4	Health: Inside Out	Two days weekly	J	4.8	2,790	9
5	Jeremy	Twice - two days per week	F	3.3	1,920	14
6	Math Patrol	Twice - one day per week	P	5.0	2,900	6
7	Health: All About You	Two days weekly	P	4.1	2,390	7
8	Cucumber	Two days weekly	P	2.8	1,630	10
9	What's New	Once weekly	I	3.0	1,750	7
10	Big Blue Marble	Once weekly	J	1.9	1,100	8

*Based on Ministry of Education 1975 figures Appendix E.

Note. From OECA in-school audience survey, by S. Hoichberg, September, 1977.

Table IV-3

KENTUCKY EDUCATIONAL TELEVISION
PUBLIC SCHOOL UTILIZATION

1977-78

GRADE	TEACHERS USING	STUDENTS USING	SERIES ENROLLMENT	AVG # SERIES WATCHED
Special Education	1108	13,379 (86.1%)	65,112	4.87
Kindergarten	623	15,049 (64.9%)	39,934	2.65
Grade 1	2047	49,016 (77.7%)	276,183	5.63
Grade 2	1742	44,446 (80.0%)	199,851	4.50
Grade 3	1715	40,872 (78.5%)	187,309	4.58
Grade 4	1951	39,968 (78.6%)	221,740	5.55
Grade 5	1866	40,106 (78.3%)	214,375	5.34
Grade 6	1342	39,042 (73.0%)	203,172	5.20
Grade 7	881	31,284 (54.0%)	84,252	2.69
Grade 8	1012	29,355 (48.6%)	76,940	2.62
Grade 9	537	19,734 (31.1%)	38,162	1.93
Grade 10	381	12,248 (22.0%)	23,535	1.92
Grade 11	422	13,992 (27.6%)	24,041	1.72
Grade 12	331	8,399 (19.3%)	16,725	1.99
TOTAL	15,958	396,890 (57.2%)	1,671,331	4.21

Note Source: Kentucky Educational Television School Utilization Summary
Report 1977-78 (note 34).

Teachers at both elementary and secondary levels recommended viewing at about the same rate. Thus, among secondary grade teachers, almost twice as many recommended viewing programs on KET at home as used it in their classrooms.

The Electric Company, Sesame Street and Zoom were most often recommended by elementary school teachers; whereas, secondary level teachers most often recommended that their students watch National Geographic Specials, Nova, Masterpiece Theatre, and KET's coverage of the Kentucky General Assembly.

B. Needs Assessment

Role in Program Initiation and Design

There would appear to be good logic in a process which might identify areas of need for children's programming prior to the development of plans for specific series. Needs assessment could aid both funding agencies and producers in setting priorities for their efforts. In practice, formal needs assessments have been conducted only for ITV programming, in part because a constituency for such programming (i.e. teachers and educational administrators) is clear. A number of surveys of teachers, school administrators or instructional program managers can be found.

In the case of general children's programming, however, the concept of needs assessment is less developed, and most procedures tend to be ad hoc. As part of the planning stage of a new series, an analysis of needs is likely to be done. An important purpose of such analysis of needs is often to help secure funding for the series.

Forms of Needs Assessment

Needs assessment is by no means a single, identifiable process. It would probably be unwise to make it so. In examining efforts at assessing needs which different organizations have engaged in, certain patterns are apparent which illustrate different approaches to needs assessment. Often the approaches are combined, but some different methods can be roughly distinguished.

Expert Analysis and Review. The most common form of needs assessment involves drawing upon the knowledge and analytic skills of experts. When asked how a need for a type of program was determined, a common response followed these lines. "We're professionals in this area (education, children's programming), and we're in contact with other professionals in the field." Indeed initial assessment of needs probably occurs most often in the format of professionals within and between organizations discussing children's programming.

More formal expert analysis is frequently a part of needs assessment. For example, the Ontario Educational Communications Authority has established boards of each academic area to assist in identifying curriculum needs. The Agency for Instructional Television has several mechanisms which it might employ before developing a series: they consult their Board which is composed of Chief State School Officers, they may commission position papers, they discuss possible series with subject area associations, e.g., Mathematics teachers, English teachers (Darr, note 18). When CTW develops a program, it is likely to empanel groups of experts, comprised of persons with both substantive and communications expertise, to assess the needs and promise of the program that is proposed. A report may be the product of these expert deliberations, and it may serve as some of the background research for a funding proposal.

This type of expert analysis would appear to be an important part of any complete needs assessment which leads to the development of a new educational program. It does not require the time and resources necessary for collecting new data. Considerable experience can be drawn upon and different viewpoints represented. Use of expert groups is likely to serve as the initial and/or final step in nearly all comprehensive needs assessment. Other procedures can complement the use of experts.

Surveys of Constituent Groups. Particularly for school audience programming, needs assessment has taken the form of systematic surveys. Teachers, curriculum specialists and principals have been included in surveys. Villarreal (note 77) has assembled and evaluated for CPB a set of recent studies of this sort which cover K-12 curriculum needs assessment. Each of these studies was directed at local needs, carried out either by a public television station or by a state or university educational agency. It appears that there have been no studies of

children's programming needs conducted through a national survey. Findings from the Villarreal (note 77) report, and from some similar surveys conducted in Ontario will be reported below.

Assessment of Student Needs. A different focus upon determining needs for programming uses students as the starting point. Their current abilities, information level, or life problems can be described, and needs formulated on the basis of this type of status report.

An example of this approach is the National Assessment of Educational Progress (Mullis, Oldeperdt, and Phillips, note 46) in which 9-years-olds, 13-year-olds, and 17-year-olds are profiled. This project is a longitudinal study which encompasses academic skills, knowledge and attitudes; Sub-group and regional differences can be examined. A second study which included elements of this sort is The Status of pre-College Science, Mathematics, and Social Studies Educational practices in U.S. Schools; An Overview and Summaries of Three Studies (note 70) which was sponsored by the National Science Foundation.

Matching Program Availability and Potential Use. An implicit part of every assessment of the need for new programming involves reviewing current offerings and relating them to scheduling. What gaps do there appear to be? What age groups or substantive topics are missing? Usually this process is an informal, even if a thoughtful, exercise. McKelvey at AIT (note 39) has attempted to relate available programs to potential demand in a more formal manner. Table IV-4 presents McKelvey's model for assessing needs for programming. It is an approach to developing a quantitative estimate of needs for programs at each grade level and in each subject by matching the number of available ITV program units with the amount of time reasonable to allocate to ITV. It should be clear that certain qualitative judgments remain in the model; for example, estimating the amount of time reasonable to allocate to ITV. Likewise, the quality of the available programs themselves should have a role. The approach does seem to advance the level of understanding of needs assessment by explicitly introducing an estimate of potential demand for ITV at each grade level and subject.

TABLE IV-4
McKelvey Model for Needs Assessment

Step 1: Determine typical weekly total of minutes of classroom instruction by subject area and grade level

	Grade										
	Kdg.	1	2	.....	11	12					
SUBJECTS	Art	45	.....	.....	.....	.....					
	Language Arts	250	.....	.....	.....	.....					
	M.....	.....	.....	.....	.....	.....					
	S.....	.....	.....	.....	.....	.....					
	S....S....	.....	.....	.....	.....	.....					

Step 2: Construct formula to estimate percentage of total weekly minutes reasonable to use ITV.
May need different formulas for different subject-grade combinations

Step 3: Compute ITV weekly minutes by grade and subject area. Divide by 15 (typical ITV program length).
Round quotient to nearest whole number to obtain estimate of number of program units desired.

	Grade										
	Kdg.	1	2	.....	11	12					
SUBJECTS	Art	(15)	1 unit	.....	.....	.....					
	Language Arts	(73)	3 units	.....	.....	.....					
	M.....	.....	.....	.....	.....	.....					
	S.....	.....	.....	.....	.....	.....					
	S....S....	.....	.....	.....	.....	.....					

Table IV-4 - Continued

Step 4: Determine Subject-grade distribution of desirable ITV program units.

		Grade				
		Kdg.	1	2	11	12
SUBJECTS	Art	0	.....	.....	.....	.....
	Language Arts	2	.....	.....	.....	.....
	M.....	.....	.....	.....	.....	.....
	S.....	.....	.....	.....	.....	.....
	S....S....	.....	.....	.....	.....	.....

Step 5: Compare charts from Step 3 and Step 4 to determine number of needed units. Indicate excess where appropriate. Totals can be generated for number of units needed by subject and by grade level.

		Grade					Subject Totals
		Kdg.	1	2	11	12	
SUBJECTS	Art	1	.....	.....	.....	.....	_____
	Language Arts	(+2)	.....	.....	.....	.....	_____
	M.....	.....	.....	.....	.....	.....	_____
	S.....	.....	.....	.....	.....	.....	_____
	S....S....	.....	.....	.....	.....	.....	_____
Grade Totals		.....	.....	.....	.....	.....	_____

Note. Source: McKelvey, R. (AIT Director of Program Acquisitions) note 39).

Recent Findings About Needs

After reviewing these different forms of needs assessment, it is rather disappointing to report that there is no general body of findings about needs for children's programming. Most of the needs assessment activities that have been found have tended to be informal, or local, or linked to the development of specific programs. A few studies merit mention primarily because they have attempted phrasing the question of needs broadly enough for the objectives of this project.

Villarreal Report. Margaret Villarreal submitted a report to CPB's office of Educational Activities dated August 1978 entitled K-12 Curriculum Needs Assessments and Public Broadcasting (note 77). In this project, public broadcasting organizations and educational authorities were contacted and queried about studies which they may have conducted concerning curriculum needs that could be served by instructional broadcasting. Nine usable studies were identified and compared. In a follow-up survey, the list of needs identified by aggregating the nine studies was evaluated by 13 contact persons in educational and broadcasting organizations.

Villarreal's report merits reading by those interested in curriculum needs assessment for public broadcasting because of its lonely status in attempting to draw broad gauge conclusions. However, it may be more important for its methodological points than for its substantive findings. It was found difficult to meaningfully summarize varied local studies which had often been conducted in non-comparable ways. Almost any manner of aggregating the findings could have been open to some criticism because of different ways in which the curriculum subjects had been measured across studies.

Table IV-5 presents a summary of findings for major curriculum categories. Table IV-6 is taken from Appendix N of her report and it reflects those specific curriculum needs, both by topic and by grade, which received the highest ratings in the follow-up survey of 13 educational and broadcasting professionals. Care should be taken when interpreting these findings, for the listings in Table IV-5 are based upon uneven studies, and the ratings in Table IV-6 are based upon 13 individuals who are representative of only themselves. Nonetheless, the

TABLE IV-5
K-12 CURRICULUM NEEDS

<u>Subject</u>	<u>Total Listings Across Nine Studies</u>
Social Studies	15
Language Arts	14
Health + Physical Education	14
Mathematics	13
Humanities	13
Science	13
Reading	9
Art	7
Career Education	5
Foreign Language	4
Music	4
Bi/Multi-Cultural Education	3
History	3
Home Economics	3
Consumer Education	
Other Subjects	1

Note Source, Villarreal, (note 77) in a study sponsored by CPB

TABLE IV-6

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K-12 Curriculum Needs As Reported by
Villarreal in Follow-up Study

K-12 Needs Assessment Study

Feedback from Field on priority curriculum list - with grade level

Total Number of forms sent - 28 Total in this tally - 13 (46% response)

Based on scoring system of: #3 - development of ITV programming essential
#2 - development of ITV programming important
#1 - Development of ITV programming nice

Curriculum Area	Grade	Score
SOCIAL STUDIES:		
Democratic Process	7-9	2.76
Government	7-9	2.69
CONSUMER EDUCATION	10-12	2.46
SOCIAL STUDIES:		
Government	10-12	2.38
Geography - general	4-6	2.38
Democratic process	10-12	2.38
CONSUMER EDUCATION	7-9	2.30
SOCIAL STUDIES:		
Current Events	7-9 10-12	2.23
MATHEMATICS:		
Problem Solving	4-6 7-9	2.23
HUMANITIES:		
Literature	10-12	2.15
HEALTH & PHYS ED:		
Home & Family Life	10-12	2.07
ECONOMIC EDUCATION	10-12	2.07
SOCIAL STUDIES:		
Citizenship	7-9	2.07
SOCIAL STUDIES:		
Citizenship	4-6	2.00
Geography-state	7-9	2.00
LANGUAGE ARTS:		
Study Skills	7-9	2.00
MATHEMATICS:		
Metric	4-6	2.00

Note: Source, Villarreal, (note 77) in a study sponsored by CPB

Villarreal report encapsulates much of what has been done in surveys of perceived curriculum needs. Basic skills appear to have dominated perceived needs among the original studies reviewed, and the findings from the follow-up survey of professionals add consumer education, home and family life, and certain social studies to the basic skills priorities.

1978 ITV Co-Op Curriculum Survey. This survey was conducted among ITV Directors in the U.S., Canada, Trust Territories, and Foreign Countries. A total of 107 responses were received from the mail survey (with a 31 percent response rate). The purpose of the study was to suggest priorities for children's programming. Table IV-7 presents a rank ordering of subject areas as developed from a summary in ITV Co-Op News (note 32).

An interesting fact of the findings from this survey is that ITV Directors appear to perceive roughly the same curriculum needs as were revealed in the Villarreal report. While precise rankings differ somewhat, both studies found that Language Arts, Social Studies, Health, and Mathematics were the top four priorities. Across these studies it appears that there is greatest perceived need in the areas of basic skills.

A caution should be issued to prevent over-interpreting this apparent congruence. Both the Villarreal report and the ITV Co-Op Survey contain some data which relate to grade specific needs. Extracting more specific information, both in terms of curriculum and grade-level, would involve examining reports on the original studies. Generally, Villarreal found such fine-grained comparative efforts intractable because of widely differing research procedures.

CPB Needs Assessment Survey. In November 1978, the Office of Educational Activities conducted a mail survey of Program Managers and ITV Directors to assess their perception of areas of need for children's programming. Response rate was somewhat under 50 percent, but participation was well distributed across regions. Obviously the data are extremely current, and they provide additional national-level findings about the views of the staff at local stations.

Priorities were identified through two types of questions. In a "free choice" question respondents were presented a list of 16 or 18 content areas and were asked to check which areas were most needed or most useful. The list for

TABLE IV-7

CURRICULUM NEEDS IN RANK ORDER AS
REPORTED IN ITV CO-OP CURRICULUM SURVEY

Language Arts
Mathematics
Health
Social Studies
Reading
Science
Career Education
Arts and Music
Foreign Languages
Vocational Education
Physical Education

Source: ITV Co-Op News (note 32).

Program Managers differed slightly from the list for ITV Directors. In a second "forced choice" question, individuals were asked to identify in rank order the types of series which "most need to be newly developed." Table IV-8 presents the findings from each type of question.

In the case of the ITV Directors survey, both measurement procedures produced reasonably similar findings. The following 7 content areas were among the top 8 needs identified by each measurement approach: Mathematics, Science, Language Arts, Consuming Education, Social Science, Health, and Reading. It is worth noting that six of these needs were also among the uppermost ranks in the similar ITV Co-Op survey (see Table IV-7).

The Program Managers were provided a different listing, and the two measurement procedures produced more discrepancies. The following 5 content areas appeared among the top 8 ranks in both measures of Program Managers: Science, Nature, Health Information; Consumer Information, History, Literature. Comparisons between the findings for Program Managers and ITV Directors should be made cautiously because of the different lists used in each survey.

A later question posed to Program Managers was "What children's series currently available are most needed in your schedule?" Program Managers tended to respond to this question by naming the most popular programs in their schedule. Thus, Sesame Street received the highest ranking by far, followed by The Electric Company, Mister Rogers' Neighborhood, Studio See, Once Upon a Classic, and Zoom.

ITV Directors were asked a different question, namely, "What ITV series (K-12 level) currently in use (whose concepts are still relevant) are most in need of revision?" Ripples was named far more often than any other program by the ITV Directors. After Ripples, Cover to Cover, Matter of Fiction, and Inside Out received at least 5 nominations.

The results of this survey are going to receive further analysis in the form of a CPB internal report. Overall, the study exemplifies how a type of needs assessment can be carried out on a national level. It's findings are perhaps most interesting in how they converge with similar studies conducted by Villarreal and the ITV Co-Op.

Table IV-8

Program Needs as Perceived By Program Managers
and ITV Directors

<u>Program Managers</u>		<u>Forced Choice</u>
<u>Rank</u>	<u>Free Choice</u>	
1.	Health Information	Science/Nature
2.	Science/Nature	Health Information
3.	Consumer Information	Multiple Content Magazine
4.	Current News	History
5.	History	Consumer Information
6.	Literature, Math	Other
7.		Literature
8.	Art	Bilingual
9.	Music	Current News, Math
10.	Multiple Content Magazine	
11.	Drama	Music
12.	Comedy	Drama
13.	Bilingual	Art
14.	Travel Documentary	Comedy
15.	Other	Travel Documentary
16.	Sports	Sports

Table IV-8 - Continued

<u>ITV Director</u>		
<u>Rank</u>	<u>Free Choice</u>	<u>Forced Choice</u>
1.	Math	Math
2.	Science	Science
3.	Language Arts	Other
4.	Reading	Language Arts, Health
5.	Consumer Education	
6.	Social Science	Social Science
7.	Health	Reading
8.	Career Education	Consumer Education
9.	Foreign Language	Bicultural
10.	Economics	Foreign Language
11.	Industrial/Vocational	Music
12.	Music	Career Education
13.	Special Education	Physical Education
14.	Physical Education, Bicultural	Industrial/Vocational
15.		Art
16.	Other	Economics
17.	Art	Special Education
18.	Home Economics	Home Economics

Note: Data from survey conducted by Office of Educational Activities, Corporation for Public Broadcasting (Sceiford, note 68).

OECA Assessments. In addition to the use of Discipline Committees for subject areas to advise it on programming, the Ontario Educational Communications Authority conducts surveys of teachers to determine curriculum needs and factors affecting use of educational programming. In 1978 the results of three of these Ascertainment Studies were reported; studies of English, Mathematics, and Science. The methods of each study are similar. Mail questionnaires were sent to random samples of Ontario teachers, or to members of teachers' organizations. Response rates between 21 and 44 percent were obtained across the three studies.

These Ascertainment studies enabled OECA to develop a detailed view of the pedagogical problems which teachers perceived and the types of materials which they desired. Instructional topics were identified within each discipline and grade level. The specifics of these findings are not important to the general purpose of this paper, but the methods of these studies demonstrate that detailed information on curriculum needs as perceived by teachers can be obtained through conventional survey procedures.

Opinions on Needs

During the course of assembling studies, many individuals were informally interviewed about the process of needs assessment and current needs in children's programming. The present report is based largely upon written documents, but some of the points made in conversation raise issues mentioned nowhere else. It would be satisfying to report that these informal statements revealed a general consensus about needs in children's programming; but a consensus was not evident. Accordingly, some opinions about areas of need are presented to represent the flavor of individual opinions.

1. Multi-cultural or bi-lingual programming should not be targeted only for minorities but rather designed to appeal to a general audience.
2. Training for teachers in the use of broadcast materials is needed.
3. Programming is needed in government at the secondary level and in geography at the primary level.
4. Primary programming is needed; there is a glut of programs in grades 4-8.

5. Programming for teenagers is needed, specifically programs to be viewed at home.

Potential Hazards of Needs Assessment

In the process of discussing needs assessment with children's programming professionals, certain difficulties or undesirable aspects of formalizing the process were mentioned.

1. Needs assessment should not be a barrier to good ideas. Some good products create needs, and conducting needs assessment may lead to priorities which could stifle novel programming.
2. The time frame for needs assessment will be a continual problem. Surveys typically illuminate people's experience of the recent past, whereas needs assessment must be prospective. Planning, research and production on a new series probably requires a minimum of two years, and the series may take a few years to catch on and acquire an audience.
3. Lack of experience on the part of teachers, decision-makers, or audiences may be reflected in low endorsement of a type of program as a need. Simply because few programs with given objectives have been produced in the past, needs for such programming might not be perceived.

C. Summary and Analysis

Utilization

1. The attitudes of teachers towards classroom television can be characterized as predominately positive or neutral; but not negative.
2. Most teachers have used instructional television, and approximately 30 percent use it regularly. Elementary school teachers use it far more than secondary teachers. Elementary teachers primarily use on-air broadcasts, while teachers of older students often use videotapes.
3. Primary hindrances to the use of ITV as perceived by teachers relate to program availability, scheduling and information, and equipment availability. Program availability was also judged to be an important facilitator by many teachers.

4. Findings from the School TV Utilization Study have considerable interest to professionals in children's programming. They are awaiting the final reports on this set of studies conducted by CPB.

Needs Assessment

1. On-going, formal needs assessment in the area of children's programming appears not to exist at the national level.
2. Some organizations do conduct needs assessments of various sorts, e.g. AIT, state education agencies, PBS outlets, and the ITV Co-Op; but the results of these efforts do not appear to be very helpful to CPB in identifying priorities for children's programming. Much needs assessment is linked to specific programs.
3. Different models exist for needs assessment including expert analysis, conducting surveys, assessments of student needs, matching program availability with potential demand, and probably others. A comprehensive assessment may draw upon several of these models.
4. From the Villarreal review of regional needs assessments and from the ITV Co-Op survey, it appears that perceived needs may be greatest in the areas of basic skills. The procedural differences in the original studies, and the relatively global approach to identifying needs in the original questionnaires, mean that these conclusions should only be viewed as suggestive.
5. Formal needs assessment may involve hazards associated with stifling creative ideas, rapid obsolescence of information for production purposes, and the difficulty of measuring unrecognized needs.

D. Implications

Monitoring Utilization

The results of these studies appear to be of considerable interest to professionals in children's programming. Reports for both the researcher and non-researcher might be useful. Seemingly, this information could serve an

important public relations function for educators and broadcasters. The studies would also impact CPB's deliberations about new children's programming.

Completing the SUS Studies

The SUS was a massive one-shot study. Should smaller scale utilization studies with more rapid turn-around be conducted on a regular basis? The OECA utilization studies provide a model for such less costly, ongoing efforts.

Assessing Needs for Children's Programming

Villarreal has recommended that a methodology be developed for national needs assessment for educational programming. Survey instruments and other procedures might be usable on a regional basis as well as nationally.

V. EVALUATION AND AUDIENCE RESEARCH

Children and television has been an active research area in the 1970s. The research has been characterized by a number of different focal points; for example, television and violence, advertising directed towards children, the magnitude of viewing by children, evaluations of purposive programming, etc. Much of this research is outside the scope of the current project, for reasons of time and resources, if no other. Certain topics are central to CPB's planning in the area of children's programming, however, and these will be examined under the rubrics of evaluation research and audience research.

A large number of evaluation studies have been conducted on children's and educational programs, and the treatment in this chapter is selective. For the most part, studies which are recent and which were felt to have more general implication have been emphasized. The primary source documents for Section V include a analysis of the role of evaluation research in children's programming written by Keith Mielke (note 40), and the most recent survey of public television program managers (Rhodes and Wirt, note 62). The audience for children's programming is examined through papers by Rhodes (note 60) and Wirt (note 80) on audience measurement methodology, some recent studies of the audience for Sesame Street (Mielke, note 41), a study of 8-12 year olds; viewing interests (Mielke, Chen, Clarke, and Katz, note 42), and two audience research studies conducted by the Ontario Educational Communications Authority.

A. Evaluation Research

Few other quasi-scientific terms have more referents than evaluation research. Moreover, organization schemes abound in treatments of the different functions and operation of evaluation research. However, Keith Mielke now of CTW wrote a paper for AIT (note 40) which outlined different types of research with reference to children's programming. Its distinctions between background research, formative research, summative research, and policy research appear to be a useful framework.

Background Research

Background research is used to aid planning at its earliest stages. Before production is begun, before objectives and audiences are finalized, information should be assembled which will help planners make decisions. The present paper is designed to serve part of this background research function.

Background research would appear to be one of CPB's primary informational opportunities. Local outlets, producers of children's programming, and most other constituents in the arena of public broadcasting have more parochial interests than CPB. Joint sponsorship of the School TV Utilization Study is an example of generating information about the functioning and needs of ITV. Similarly, audience research, whether it issues from CPB or PBS provides an important information base for members of the public broadcasting community.

Needs assessment, particularly if it is a continuing process, is a major form of background research. Fresh data collection may not always be involved. Organizing information and expert review can be valuable functions. Various approaches to needs assessment have been outlined in Section IV, but national-level needs assessment in children's programming appears to lack a sponsor at the present time.

Formative Research

Mielke (note 40) defines formative research as "research or evaluation administered during the formative stages of a product (a television program in this case) that provides feedback to the production staff, enabling them to modify and improve the product before the final production decisions have been made." Formative research is typically linked to a specific program. Not surprisingly, organizations which are involved in program production carry out most formative research. For example, CTW has completed at least 45 distinguishable formative studies for the upcoming Science series, and AIT has published a large volume for formative research on its 15-program series Self-Incorporated (Rockman and Auh, note 64).

For producers of programs, their research resources are probably best spent on formative research. At the formative stage, research findings can be constructive. CTW's success with Sesame Street and The Electric Company is widely attributed as being due, in part, to the rigor of its formative research.

It is unlikely that CPB will itself conduct much formative research; however, its commitment to formative research should be clear. As producers like CTW, OECA, AIT or others generate findings, it might be useful for CPB to sponsor (or urge NSF or USOE to sponsor) occasional reviews or attempts at synthesis. Most formative research is highly specific to programs and procedures, yet it would appear to be a useful scientific enterprise to attempt to make formative research more cumulative.

Summative Research

Summative research looks at effects. Has the program or series achieved its objectives? Those who fund programming are often the primary consumers of summative research. Since CPB has a funding role, it has periodically been involved in summative research activities.

There are a number of successful examples of summative research. Both Sesame Street and The Electric Company were scrutinized in depth, largely by organizations with research contracts from CTW. There is now a fairly large body of research built up around Sesame Street in particular. It's become rather clear that children do learn from Sesame Street, even though some disagreement may remain about the uniformity of learning gains across economic groups and the mediation of effects (see, for example, Cook et al, 1975).

Summative research reports appear to be more readily available for general children's programming than for ITV programs. ITV programs may be somewhat simpler to evaluate, and summative activities may be procedurally more like formative research because both can be conducted in classrooms with captive students. Whatever the reason, few ITV programs have highly visible summative evaluations like Sesame Street.

CPB sponsored an evaluation of the use of print materials with the program Studio See. Regrettably, a low response rate from teachers, about 1 percent, makes the evaluation difficult to interpret.

Summative research on children's programming, like formative research, has tended to be highly program-specific. In the longer run, it would be desirable if a body of knowledge about program effects could be constructed. The research literature may still be too young to lead to satisfactory generalizations, but CPB might consider over the long term, the benefits of attempting to organize this research.

A type of evaluation which is related to summative research is conducted regularly by PBS across all its programming, including children's programs. It consists of a quarterly survey of program managers of PBS stations.

The Spring, 1978, program evaluation survey was mailed to 155 licensees (Rhodes and Wirt, note 62). Of these, 124 (80%) responded. A total of 129 PBS programs of all types were evaluated along three dimensions: 1) "importance" of the program to the local schedule; 2) "content" of the program; 3) quality of the "treatment" (i.e., production values). For each of these categories, respondents rated the programs on a five-point scale. Program manager's ratings of the thirteen children's programs included in the survey are shown in Table V-1.

Three programs received an average "importance" rating over 4.0. All of these were long running series: Sesame Street, Electric Company, and Mr. Rogers' Neighborhood. The same three programs also received the highest rating on "content". Overall, Sesame Street and Electric Company were rated most highly, being the only programs receiving average ratings over 4.0 along all three dimensions.

Programs receiving the poorest ratings were Villa Alegre, Rebop, and Watch Your Mouth. Only the latter, however, received any ratings below the mid-point of the scales (3.0). A number of children's programs were rated below the average of all PBS programs in Spring 1978.

Table V-1
Program Manager's Evaluation of Children's Programming

<u>Program</u>	<u>Average Rating</u>		
	<u>Importance</u>	<u>Content</u>	<u>Treatment</u>
Anyone for Tennyson	3.2	3.6	3.8
Electric Company	4.3	4.2	4.3
Feeling Free	3.9	3.9	3.8
Infinity Factory	3.5	3.6	3.4
Lowell Thomas	3.3	3.4	3.3
Mr. Rogers' Neighborhood	4.1	4.0	3.8
Que Pasa, USA?	3.4	3.3	3.4
Rebop	3.2	3.2	3.1
Sesame Street	4.6	4.5	4.6
Studio See	3.5	3.7	3.9
Villa Alegre	3.3	3.2	3.3
Watch Your Mouth	2.9	3.0	2.9
Zoom	3.7	3.6	3.8
Average of All Programs	3.6	3.7	3.7

n = 124 respondents

Source: Rhodes & Wirt (note 62).

Policy Research

Mielke (note 40) identifies a fourth research function which provides information for decision making about policy. Examples of research of this sort might be audience research, utilization studies, needs assessment, reviews of psychological or social factors in viewing--activities which are analogous to background research. While background research serves planning for specific programs, policy research obviously is aimed at broader questions. The data base for both types of research might be the same, but the consumers of the information may differ. Because CPB more than most other organizations has interests of national scope, it tends to be involved in policy research.

B. Audience Research

The reach of children's programming has been the subject of study both for ITV and for general children's programming on public stations. When the research addresses the ITV audience, data are usually collected through surveying teachers and the studies are labeled utilization studies. Findings from utilization research were examined in the previous chapter.

When the audience for general programming is studied, the research is usually (not always) conducted in households. This fact introduces a few advantages and many problems. An audience research mechanism is already in place, furnished by the A.C. Nielsen Co., which has great visibility and commercial acceptance. For studying the audience for public broadcasting and for children's programming, however, Nielsen data have certain drawbacks.

Nielsen Measurement

At the 1978 meeting of National Association of Educational Broadcasters, a session was devoted to audience measurement. The following comments are indebted to papers by Dale Rhodes (note 60) and Kenneth Wirt (note 80) of PBS, presented at that meeting as well as notes for a paper by Keith Mielke of CTW (note 41), which was also presented at that meeting. A matter of major concern to researchers is the limitations of Nielsen data for understanding the audience for public broadcasting.

The Nielsen Television Index (NTI) is based upon a sample of 1200 households whose televisions are equipped with an audimeter which automatically records the time and channel when a television is operating. This is the mechanism for esti-

rating national audiences. As Rhodes (note 60) points out, the system has proven to be extremely useful to commercial clients and fairly reliable over the years; but it has a number of flaws, some of which are especially problematic for studying PBS audiences.

1. The index measures household viewing, but cannot identify what individual, if any, is viewing. No individual may be viewing at a given time.
2. Approximately 11 percent of the Nielsen sample do not receive a PTV signal. Thus, the sample for public television is reduced.
3. The average failure rate of audimeters (or household TV sets) is about 20 percent in any given week. Thus, the real sample size tends to be fewer than 1,000 each week.
4. The NTI sample underrepresents minority households. For programs designed for minority viewers, audience measures may have special problems.
5. The NTI measure produces a sample of PTV viewers which is too small for further analyses.

Completing the Nielsen Television Index based upon the audimeter is the Nielsen Station Index which employs viewing diaries kept by households. These diaries are currently organized by commercial media markets. While "sweeps" are taken only four times a year, the total samples are much larger, roughly 100,000 diaries. Wirt (note 80) has discussed how this data base might be organized to be more useful for PBS.

The diary system, while producing much larger samples, may be troubled by a unique problem in assessing the children's audience. At the 1978 NAEB meeting Keith Mielke reported preliminary findings from a CTW study of households with preschool children (2-5 years old) who putatively were non-viewers of Sesame Street as revealed by viewing diaries. A follow-up study to understand the dynamics of non-viewing serendipitously revealed that 53 percent of these supposed non-viewers were actually viewers. From this study it appears that the diary method may underestimate or incorrectly describe the viewing behavior of young children. This finding requires further analysis, and possibly replication; but its consequences for data on children's viewing are potentially significant. Most elaborate analyses of age and viewing patterns are based upon diary data rather than audimeter data.

Even with all these limitations for understanding the public broadcasting audience, and specifically the children's audience, Nielsen measurement provides an ongoing, comprehensive source of data. Setting up a duplicate system is likely to be prohibitively expensive. Researchers on public broadcasting audiences may need to supplement and clarify Nielsen data with their own custom research.

Changing Size of the Children's Audience

Children are not yet a vanishing species, but in this decade their numbers have been gradually declining. Figure V-1, borrowed from Mielke's NAEB presentation (note 41), illustrates the gradually diminishing numbers of 2-5 year olds. A similar gradual decline has occurred for 6-11 year olds, and will begin to appear in the absolute number of 12-17 year olds.

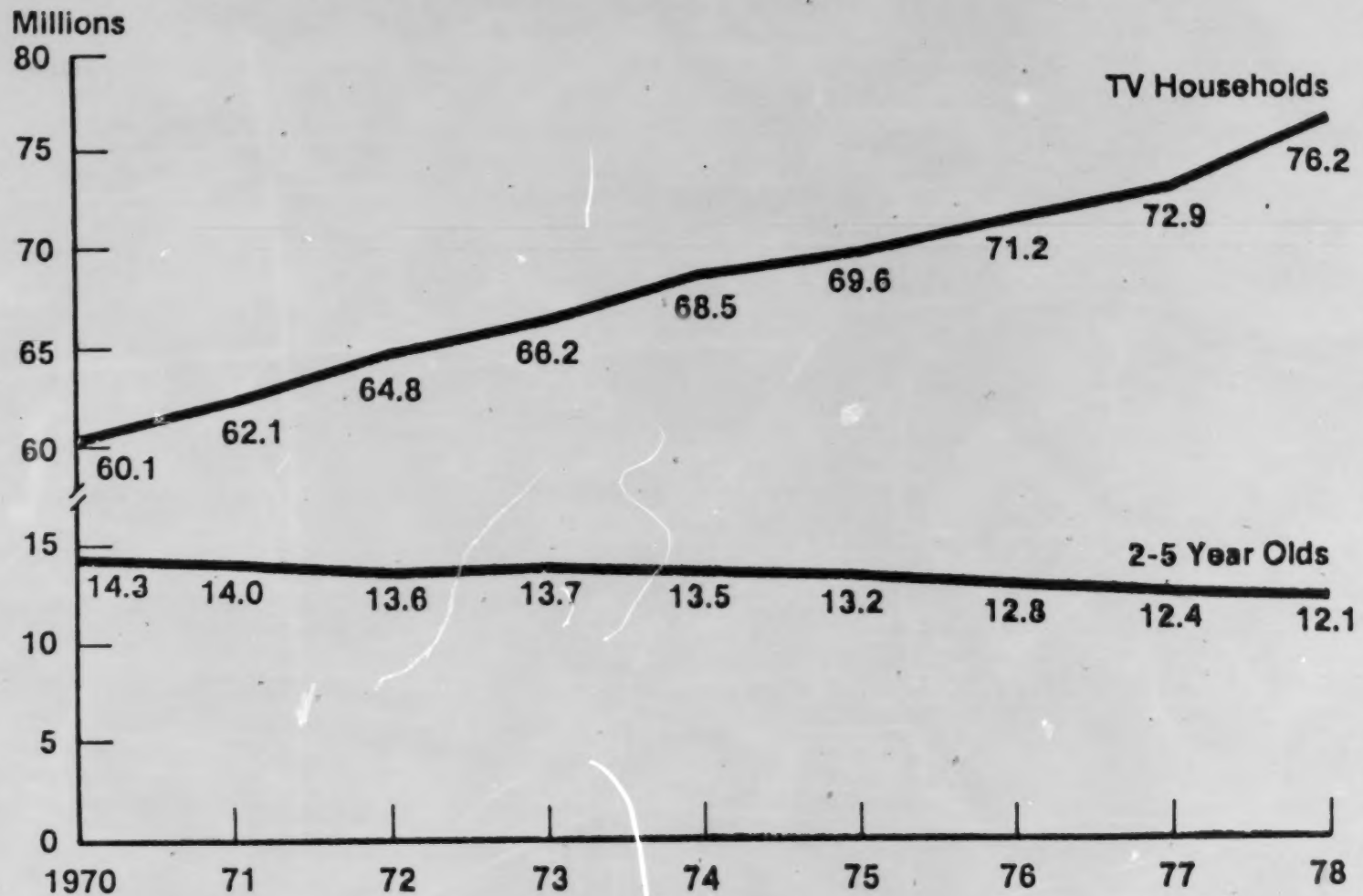
A more dramatic trend has been the increase in household formation. Figure V-1 also displays the number of TV households (97 percent of all households). Audience data are often based upon TV households and with an increase in such households coupled with a decrease in the number of children, children's programming will have to run hard to stay even in terms of audience share. Clearly, discussion of audiences and expectations about the audience size for new children's programming should be put in the context of these age trends.

Children's TV Viewership

Preschool children' (age 2-5) are heavy viewers of television, watching about 27 and one-half hours per week, children 6-11 average 24 and one-half hours, and teenagers about 22 hours per week. Not surprisingly preschool children are relatively heavy viewers during the weekday. Preschool, elementary and high school children view more television during the 4:30-7:30 time period than other audience groups. For all groups of children through age 17, the greatest amount of television viewing occurs during prime time (8-11 PM Monday to Saturday and 7-11 PM Sunday). These and other data can be found in Neilsen Television 78 (note 49).

Commercial networks, when they program for children, arrange their schedules with data of this sort in mind. Public broadcasting likewise tends to reflect these viewing patterns in its schedule by placing much of its children's programming in the after-school hours. In prime time when children do their greatest viewing, they must compete with adults for programs both on commercial and public television.

US TV Households Up / 2-5's Down



Source: A.C. Nielsen

SOURCE OF FIGURE: Mielke (note 41)

Children's Viewership of Public Television: August 1978

The most recent data on viewership of PTV is available in a report from PBS based upon Nielsen data from August 1978 (Rhodes and Wirt, note 61). A caveat that must be applied to these data is that summer months differ from school months, and television viewing overall tends to be lower during the summer. Nonetheless, audiences for public television during this week of August 21-27, 1978 were similar in size to peak audiences of winter months.

Figure V-2 displays selected demographics of the PTV audience during August 1978. The point of primary interest is the relationship of the presence of children in the household to viewing. Of these various sectors of the American populace, those households with children under 6 are most likely to be PTV viewers. Households with children of older ages also view PTV more than the average. Another way the role of children is represented is by the fact that 42.8 percent of all TV households have children, but 52.4 percent of all households viewing public television have children. It is clear that households with children, and presumably children themselves, are an important part of public television's audience.

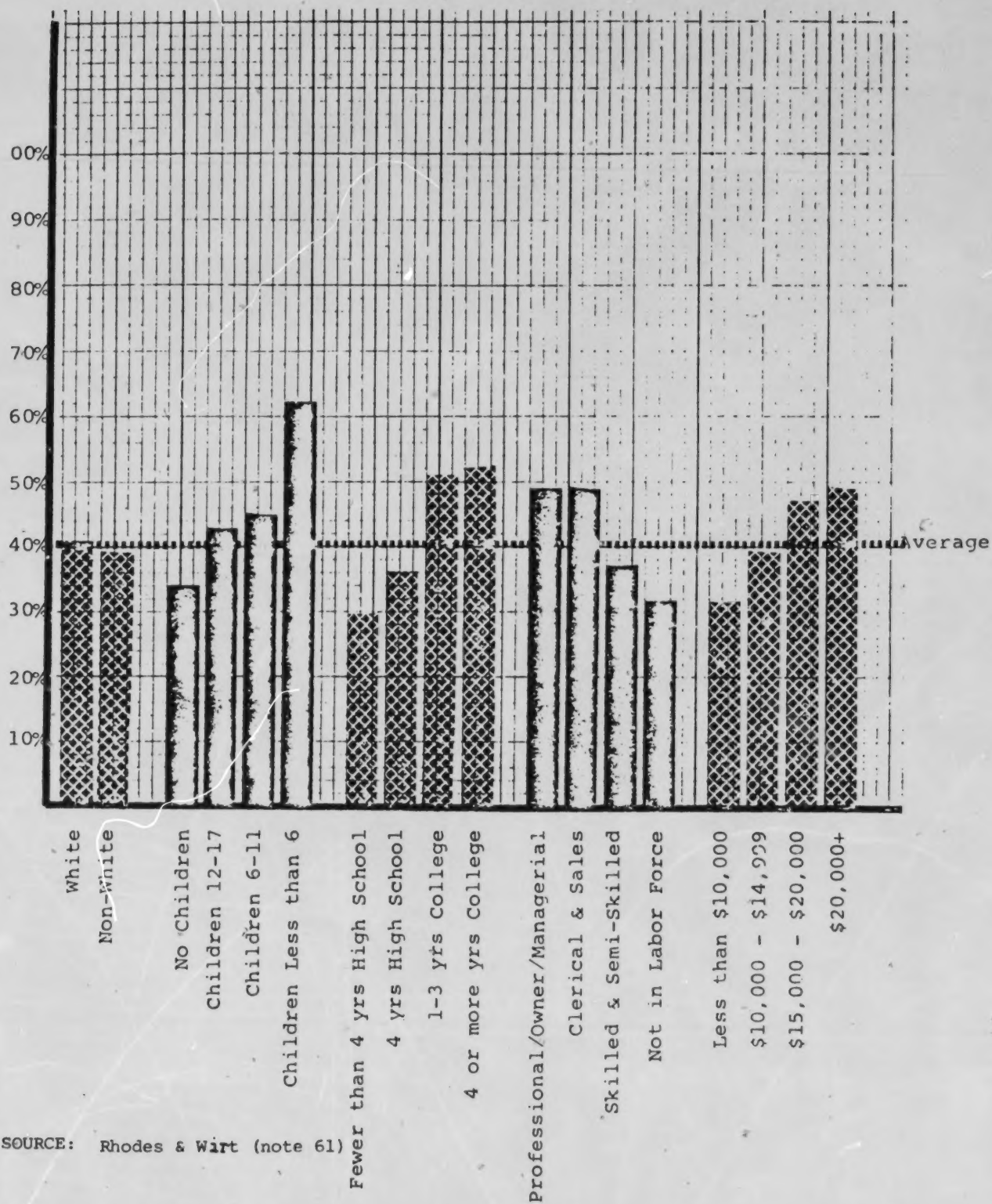
Audiences for Sesame Street and Electric Company

Sesame Street and The Electric Company, both produced by the Children's Television Workshop, have been the most popular children's programs broadcast on PTV. Sesame Street is now in its ninth year; The Electric Company, which started a year later, is no longer under production, but is in its second year of presenting repeat shows. In 1978 CTW has commissioned a series of studies to explore audience size and dynamics primarily of Sesame Street, but some information about The Electric Company has also been collected.

The series of studies will enable Nielsen data to be combined with more detailed survey findings to illuminate viewing patterns among various groups, factors which affect viewing and non-viewing, and the ecology of viewing. The research itself is not yet complete and it will be several months until the data are fully analyzed and reports are available. Keith Mielke (note 41) presented some of the preliminary findings at NAEB in November 1978, and discussion with Mielke and Ann Hoffman of CTW together with notes from the NAEB presentation allow a preview of these findings. The following summary points contain all the interpretive risks of preliminary data analysis, plus risks due to the informal way in which the findings have been communicated.

FIGURE V-2

PTV Demographic Penetration
One Week Full Day Cume: August 21-27, 1978



SOURCE: Rhodes & Wirt (note 61)

1. The total audiences for Sesame Street and the Electric Company have, in general, continued at high levels.
2. Close examination suggests that the continuing high audience levels may mask countervailing forces. The Sesame Street signal has become available to an increasingly larger percentage of U.S. households over time. Some fall-off in the audience may be present in markets where the Sesame Street audience had previously been high. Such a decline may be due, in part, to competition from commercial stations who have increased programming (e.g., sit-coms and other shows) which appeals to children during the after school hours.
3. Sesame Street and Electric Company each attract a range of ages. For example, almost 35 percent of the audience of Sesame Street in February 1978 consisted of children 6-11. The modal age of a Sesame Street viewer, however, is three years old. It appears that, as Sesame Street and the Electric Company have remained on the air, the age of the modal viewers has become somewhat younger.
4. A series of studies conducted in Bedford-Stuyvesant, East Harlem, Chicago, and Washington, D.C. reveal that Sesame Street is watched by low income, inner city children. In 1978, over 90% of mothers of preschool children in each community reported that their children were viewers of Sesame Street.

OECA Analyses of the Children's Audience

Two papers written by members of the Research and Planning Division of the Ontario Educational Communications Authority use audience data to suggest additional opportunities for general children's programming on PTV. Nickerson and Hoichberg (note 48) recommended in May 1977 that TV Ontario extend preschool programming to 7:00 PM, and that programming which has appeal for children and families be scheduled until 8:30 PM. These recommendations were based upon findings that viewers age 2-6 peak at 7:00 PM, viewers 7-11 peak at 8:00 PM, and viewers 12-17 peak at 9:00 PM. Moreover, Nickerson and Hoichberg cite research which indicates

that in the majority of family viewing situations, children, either individually or together with their parents, decide which program is to be watched. Programs which appeal solely to adults during this early prime time period do not capitalize on the heavy viewing of children during these hours nor upon the audience continuity from the preceeding schedule of after school programs.

Hoichberg (note 31) in a paper for OECA reviewed the Spring 1978 TV Ontario audience data. At least two findings are of interest from these data. The Sunday morning children's audience on Television Ontario (TVO) was far greater than the Saturday morning audience, typically 2 to 5 times greater. No explanation is provided, but one can speculate that these differences might be due to relatively weaker competition from commercial networks on Sunday morning.

Another relevant finding from the TVO data is that children (defined as 2-11) are over-represented among TVO viewers, but teens (12-17) are substantially under-represented. They are under-represented both in the number of teens who view and in the average hours per week viewed. The most recent data from Nielsen on PBS viewership (of Rhodes and Wirt note 61), do not break out individual viewers within households, so it is not certain that teens are under-represented in the U.S. as well. The finding has plausible generality to the U.S., however, and similar patterns of findings are common across TVO and PBS audience data.

No doubt, OECA audience research, as well as audience data on PBS, could be further mined to identify scheduling opportunities for children's programs. These opportunities suggested by OECA research, i.e., more family-directed programming during early prime time, Sunday morning children's programming, and a noticeable gap in the teen audience, might be starting points if expanding the schedule for children is considered.

Studies of Children's Viewing of Types of Programs

While commercial networks and advertisers who market to children presumably have considerable information on interests and viewing patterns of children, only two recent reports were uncovered that are public sector documents. Research on the types of programs which children like to view and do view is useful background

for planners and producers who are involved in public television children's programming. One of the studies was conducted by CTW as formative research for the new Science program which is under development; the other study dealt the children's audience for news programming.

Interests Among 8 to 12 Year Olds. During May and June 1978, researchers at CTW (Mielke, Chen, Clarke, and Katz, note 42) conducted a survey of viewing interests among 8 to 12 year-old children. The children were a convenience sample drawn from schools, but the schools were carefully selected to be diverse and balanced across factors such as region of the country, ethnicity, urban and non-urban, and income. While the findings from the survey were not intended to strictly project audience parameters, comparison with Nielsen data indicated that the sample appeared to have viewing patterns similar to 6 to 11 year olds (Nielsen's age breakdown) across the nation.

Several findings were of particular interest to CTW in this planning for the Science series.

1. Programs which could be described as science-related, e.g., Wild Kingdom, Jacques Cousteau, NOVA, were among the less popular shows for 8-12 year olds. Of these, Wild Kingdom was the most popular and NOVA least popular.
2. Science-related shows were more popular among boys than among girls.
3. "Minority children were attracted to shows featuring same-ethnic-group leads, but were not necessarily attracted to different-minority-group leads" (p.63).
4. While subgroup differences in viewing and preferences were noticeable, the similarities across subgroups of 8-12 year olds were very significant.

The data of this study could be further mined for their implications outside the area of Science. For example, the following additional highlights were extracted from the report.

1. While 166 different shows were nominated at least once as a favorite show, 7 shows received 50 percent of the nominations. Situation comedies were predominate among these 7 most favored shows.

Charlie's Angels

Happy Days

Incredible Hulk

Hardy Boys

Baby I'm Back

Good Times

Three's Company

2. In nominations of favorite shows, sex of child appeared to be more important than grade in school, ethnic group, or region of the country.

Viewership of news programming. Atkin (1978) has recently reported findings from a study conducted in April 1978 among children in kindergarten through fifth grade about viewing of news programs on television. The news programming included both conventional evening news shows, and the special CBS In The News programs which were interspersed among Saturday morning cartoons. The sample was drawn from three schools in central Michigan which were selected to represent a range of urban, suburban and rural areas. Measurement methods included self-administered and interviewer administered questionnaires depending upon grade level, marking of a diary listing of the previous Saturday morning's shows, and interviews with a sub-sample of mothers.

The Saturday morning news segments were viewed regularly by about half of the sample, with about one-third reporting that they liked In The News a lot. Favorability ratings increased with age. Over one-half of the children watched the adult news programming at least occasionally, with age positively related to viewing. Boys tended to be news' viewers more often than girls, both of children's news and of national evening news. Only a small portion of children paid close attention during a news' broadcast, and a significant drop-off in attention was noticeable during the news' segments interspersed among cartoons.

Research by CTW and by Atkin provide examples of how studies of children's interests and viewing can serve as either background or formative research for new series. The conclusions must be narrow, but such focused research appears to enhance program design.

C. Summary and Analysis

1. The role of CPB in evaluation research is primarily in background, summative, and policy research. Formative research is conducted principally by producers.
2. Some children's programming, e.g., Sesame Street and The Electric Company, has been shown to be successful in reaching large numbers of children of all groups and achieving educational objectives. Comprehensive, summative evaluations of ITV programs are hard to locate.
3. The size of the potential children's audience is gradually decreasing.
4. Nielsen data, the primary source of information on audiences, is not fully satisfactory for public children's programming. This source of data is insufficient for elaborate analysis and the diary data may be somewhat biased.
5. Children and households with children are a disproportionately large component of the audience for public broadcasting. Canadian data, however, suggest that teens may be under-represented in the PTV audience.
6. Children from preschool age through teens view TV heavily in the early evening. Canadian data suggest that Sunday morning can be a time period for large children's audiences on PTV.

D. Implications for Research

In the course of this selective review of evaluation and audience research, certain gaps in knowledge or method have been identified. CPB or other organizations might address, or continue to address, the following research issues.

1. Formative research on children's programming is highly specific by intent. However, occasional reviews of formative research findings or procedures might set the groundwork for more cumulative knowledge.
2. Summative research on children's programming might also profit from attempts at synthesis.
3. Alternatives or supplements to Nielsen audience data appear to be needed for better understanding the PTV audience. CTW's finding that diaries appear to underestimate children's viewing deserves analysis or replication.

VI. CONSTITUENT CONCERNS

The role that concerned constituents play in formulating policy on children's television and implementing decisions and findings is at once difficult to describe and easy to under estimate. Single constituent groups may have concerns for children's television that are secondary to their organization's main purposes. Individual constituents may raise prickly issues or pursue an abrasive course of action. Some constituents may specialize in philosophy and ethical concerns while others flex with pride their financial muscles. Yet, collectively these constituents exert great influence on the shape and character of children's television programming. They are truly the "kitchen cabinet" of children's television.

Information sources for this section were primarily interviews with organizational staff members or officers, brochures and reports, and documents describing organizational activities. Most organizational staff members were instrumental in selecting and making accessible items deemed to be relevant for the purposes of the study.

A. Parents

For a variety of reasons parents are becoming an increasingly aroused and vocal group concerned with children's television. While parents' rights of responsibility for the developmental experiences of their children have always been accepted, only within the last five years or so have individual and groups of parents felt the strong need to persistently speak-out about that ubiquitous, home-fixtured television. Through popular press attention to television's role in children's development, publicized concerns of the schools regarding television's effects on learning, and probably close observation of their own children's viewing habits and the content of available programs parents have become more sensitized to television. Individual parents now speak out about their concerns, seek out others who are concerned, and organize to increase their power and resources.

Ideas and Activities

Several parent-based groups are visibly associated with children's television. All have developed and pursued advocacy and activity programs which have established each as a credible representative of parental concerns.

Action for Children's Television (ACT). A national, nonprofit consumer organization, ACT works to improve broadcast practices related to children through legal action, education, and research. ACT is generally perceived as an extremely effective advocacy group for children's television. Activities include; legal and advocacy efforts on behalf of children, a resource library, a distribution service for information on children and television, conferences, films, public information efforts, materials for parents, and Special Achievement Awards recognizing significant broadcast efforts (Action for Children's Television, note 1). Through the newsletter react and other educational promotional materials, ACT maintains a high profile among its members and the general public. ACT is capable of marshalling considerably expertise on targeted areas of membership concern.

Aids for Parents. A number of articles have presented strategies and tips for parents to use in monitoring their children's exposure to television. Some involve planning weekly viewing schedules, cashing tokens earned in other activities for TV time, and establishing regular viewing times or quotas. One device recently announced claims to lock a television set to certain channels or times, thus providing certain control over children's viewing patterns.

Family Communications Institute (FCI). Recognized primarily as the producer of Mister Rogers Neighborhood, FCI supports an active role for parents in children's television viewing. FCI produces a number of media packages designed to help parents and other significant adults help young children deal with life situations (ex hospitalization, dentist visits, death). FCI staff have voiced the opinion in lectures and public forums that parents can and should become intimately involved with young children's television experiences. Parents can mediate children's viewing and help children understand and cope with television content. (This "cope-adjustment" position contrasts markedly with the "censor-removal" position of many other groups.)

Television has an impact on the family. FCI is concerned about the extent to which television may usurp, for many, family rituals such as after-dinner conversation and bed-time routines. FCI sees the need for grass roots' arousal and the need for building large constituencies to tap into TV and the family as issues of concern (Head, note 27).

National Congress of Parents and Teachers (PTA). In 1976-1977 the PTA conducted a series of regional public hearings to gather information on the implications of television violence (The Effects of Television on Children and Youth, note 22). The findings of those hearings coupled with widespread membership concerns, prompted PTA's leadership to establish a National PTA-TV ACTION CENTER. The center is charged with carrying out a number of related activities; maintaining a hot line information service, building resource files, distributing program monitoring packets and review guides, forming citizen review panels, selecting quality of life award recipients for superior television programming, and promoting a number of other resource support activities.

The most significant activity for the center is considered to be the development of a critical viewing skills curriculum (Critical viewing, note 17). Targeted for availability in 1981, the Critical Viewing Skills project is expected to result in a sequential K-12 curriculum complete with supporting materials. The curriculum's goal is to help students effectively judge a TV program's quality, value, and relevance. This major PTA effort represents a substantial time and funding commitment addressing membership concerns regarding children's television.

Parent guides. Prime time School Television (PTST) functions as a parent-powered advocacy group for children's television and distributes media guides for parents. Still another recent publication in newspaper format, Parents' Choice, aims to help parents deal with media available to their children. Parents' Choice is published through a parent interest group.

Implications

Parental concerns regarding children and television are expressed at both the individual and group levels. Parents are an alerted constituency, growing rapidly in the numbers and sophistication necessary to impact the television community. Those attempting to establish policy in any areas related to children and television can expect scrutiny, input, and evaluation from parents and parent-based groups.

B. Educational Interest Groups

For instructional television, teachers are surrogate consumers; for it is the teacher who controls the entry of the television program into the classroom. As managers of the classroom learning environment, teachers must select television programming appropriate for their curriculum objectives, orchestrate through equipment and broadcast schedules students' viewing, and must provide instructional integration for the program content. Much more consistently than parents in the home setting, teachers can act as arbiters of children's television viewing.

Many teachers are asked to manage an instructional mode with which they are not completely familiar. The majority of teachers are members of a generation which did not grow up with television as a fixture in the school or even in the home. It is interesting to note that few of our current teacher corp probably had extensive personal experience with television instruction as elementary or even college students.

Ideas and Activities

Many teacher organizations have collected information from members regarding instructional television issues. In addition many professional organizations in response to membership initiatives have focused efforts at the national and local level on specific television concerns. It is worth noting however, that while many individual teachers and their local organizations have directed efforts towards television issues, these concerns have not always percolated up to national levels or found widespread support outside the initiating group.

Association for Educational Communications and Technology (AECT). Members of AECT are primarily media specialists from all levels of the educational community. Ecumencial with regard to educational media, it is the Division of Telecommunications within AECT which deals primarily with television. AECT works actively to provide dissemination of its members' concerns and frequently prepares position papers and testimony for this purpose (Hitchens, note 30).

Association for Supervision and Curriculum Development (ASCD). Supervisors, curriculum specialists, and school administrators are members of ASCD. Within the next year ASCD will be issuing a position paper on children and television. National staff currently offer on request, workshops on the use of television in the classroom (Rothkopf, note 66).

International ITV Co-op (ITV Co-op). A nonprofit production and distribution agency, ITV Co-op is proposing to organize a Task Force to Develop School Television. The aim of the partnership will be to develop a plan of action for the research, development, and production of instructional television in both quality and quantity (Rose, note 65). Through commissioned papers and conference dialogue, the ITV Co-op hopes to synthesize the collective knowledge of the educational and broadcast communities to build momentum and support for new efforts in instructional television programming.

Joint Council on Educational Technology (JCET). JCET is a non-profit council of organizations which share a common interest in educational television and programming, although member organizations may focus the majority of their work on other related or unrelated areas (Norwood, F. note 50). An on-going project at JCET (funded by AIT, CPB, and GPNITV) is expected to identify and inventory potential sources of funding for telecommunications and education. Areas of future needs also will be formally assessed and efforts made to synthesize information to promote decision-making by concerned parties (Telecommunications for Education, note 71).

National Association of Educational Broadcasters (NAEB). A professional association for persons working in public broadcasting, instructional communications, and related areas. NAEB works to encourage cooperation and professionalism in the field through publications, conferences, and placement activities. NAEB provides a variety of services to its members.

National Council of Teachers of English (NCTE). Expected to increase its activity level in the near future is a membership committee interested in the impact of television on the child. Interest continues concerning the use of television as a positive instructional vehicle (Bill, note 6).

National Education Association (NEA). The NEA has a long history of interest in instructional television on behalf of its professional members. National staff coordinate a number of member services which relate to classroom television use. Small broadcast projects are funded (Klass, note 35), publications are developed and disseminated to members (Claycomb, note 14), and surveys of members frequently include media questions (Bartholomew, note 3). As recently as the 1978 convention, NEA members passed resolutions focusing attention on the need to study television for children and the need to expand educational cable TV services (NEA Handbook, note 47).

In a study of NEA and AFT (American Federation of Teachers) leaders, Dawson (1971) reported that teachers place low priority on media and that many, while relatively uninformed about using media, do not feel threatened by it. Dawson's findings are interesting in respect to other, less systematically observed, ideas about teachers and media which are discussed later in this section.

Perceptions and Opinions. Widespread and pervasive opinions of teachers and instructional television appear in the literature and are mentioned by those working in the field. Teachers are perceived as resistant to educational media (Schramm, 1977) attributed by most observers to a mixture of poor attitude and apathy. Some feel teachers' classroom sovereignty is "threatened" by television and that teachers stubbornly remain naive, ignorant, or unskilled users of technological instructional tools.

Implications

Effort needs to be directed towards resolving the fact or fiction question of teacher's mindset regarding instructional technology, specifically television. This is a critical gap in the research and general literature. Research data does not accomplish this objective unless accompanied by concerted public relations and dissemination efforts. Teachers are in a position to be powerful, effective advocates for instructional television. If teachers desired and demanded instructional television, its potential as an instructional tool might finally be realized.

Educational interest groups do not evidence a single focus of concern regarding children's television programming. Rather, depending on their members' positions in their respective educational hierarchies, various organizations can be expected

to promote varying levels of issues and concerns. Organizations of teachers have very immediate utilization concerns and pragmatic information needs. Organizations of media specialists of broadcast specialists can be expected to emphasize more technical or conceptual concerns.

C. Professionals in Other Fields

Professionals in many areas frequently focus interest and energy on children and their welfare. In many fields professionals have expressed strong concerns regarding children and television, often bringing considerable expertise to bear on issues and activities. It is this particular element of professional skill or expertise on special topics which differentiates various professional constituencies from parents and the general public.

Ideas and Activities

Academic Researchers. Grouped for convenience under the umbrella label academic researchers are persons in a number of subject disciplines. Developmental psychologists, educational researchers, and family and community specialists have contributed to a rapidly growing literature on television's influences on children's behavior, cognitive development, and socialization patterns.

The Surgeon General's Report (1972) encouraged considerable research effort directed at understanding the effects of television violence on children. The National Institute of Mental Health (NIMH) was designated as the lead agency to follow-up on the report (Brown, note 7). Through the Committee on Television and Social Behavior convened by the Social Science Research Council under NIMH auspices, a violence profile was formulated (known as Gerbner's violence profile) to assess the degree of violence in current television programs (A profile of televised violence, note 59). Past the initial flurry of narrowly focused research activity, NIMH now supports a broader range of activities under the general heading of television and social behavior. Funded projects generally are behavioral studies which hold promise to extend theoretical frameworks and contribute to basic knowledge (Pearl, note 54).

The National Institute of Education (NIE) appears to be moving towards formalizing research priorities related to television and children (Clark et al, note 13). Single studies on topics related to children and television are occasionally funded

(Moles, note 44). The recently reorganized Administration of Children Youth and Families (ACYF) formerly the Office of Child Development (OCD) is not currently emphasizing television related studies (Bryant, note 8).

Despite the prominence which television and mass media research sometimes receives, general federal funding is not high. Specific project figures available for FY'77 for early childhood research projects indicate that .6% of all projects were on mass media and .4% of projects on television. Percentages of total federal funding for these early childhood research areas were .4% and .3% respectively (Hertz, note 28). Comparable figures for adolescents pertain to federally funded projects on teaching and learning conditions; 1% of all of all research projects were on the topic of TV instruction, representing 3.6% of total federal funding (Berkeley, note 4).

Rand Corporation (Comstock & Lindsey, note 15) produced a compendium of research abstracts, and topic papers assessing the current status of major areas of inquiry in 1975. The list of research priorities presented in that 1975 study of television and the socialization of the young child continues to be a guide for policy and funding efforts. Also in 1975 the Markle and Ford Foundations sponsored a working conference of noted experts on the topic of television and children. The product of that effort was a set of guidelines for formulating research priorities (Television and Children, note 72).

American Library Association (ALA). Two divisions of the ALA are vitally concerned with television programming for children. The Association of Library Service to Children (ALSC) maintains a 5 member Liaison with Mass Media Committee whose chairperson is charged with effecting a direct liaison with ACT. The members of the committee are geographically spread across the country in order to facilitate the the committee's mission to initiate and maintain professional relationships with those involved in production and promotion of mass media materials. In addition, ALSC members prepare bibliographies for producers and others who request information pertinent to specific content areas for media programs. Numerous requests for help and consultation regarding the suitability of particular children's books for television use are received (Anderson, note 2).

The American Association of School Librarians (AASL) maintains a Video Communications Committee which focuses its energies on media personnel development and related certification competencies. The role of the school librarian in using and encouraging teachers to use ITV is of primary interest (Fife, note 23) to this group. Video Roundup, a special topic conference, will be sponsored by this group in the coming year.

American Medical Association (AMA). Through the efforts of individual concerned members the AMA has encouraged the pursuit and publication of information related to children and television. As with other groups, initial efforts emphasized violence and aggression with more recent trends towards general socialization effects of television.

Theater. The Children's Theater Association through its National Television Committee has developed an award mechanism to recognize excellence in children's programming. Procedures for the award called "The Seal" include panel screening of program candidates with systematic evaluation observations. Recently begun, the award project expects to grow in precision and visibility.

Implications

Research findings and organizational activities of professional groups clearly contribute to the general body of information about children and television. Systematic efforts to identify, translate, and disseminate this information are not made. Beyond the problem of duplication of effort is the potential of greater loss when existing expertise is not available for problem resolution or creative initiatives in television programming.

D. Special Interest, Public, and Legislative Concerns

Public interest groups, lobbyists, commercial enterprises, governmental regulatory agencies, and legislative groups have variously expressed interest in and pursued activities on issues relating to children and television. Often, the concerns of these groups are slow in maturing, as efforts are characterized by long-term study and sustained pressure and influence on targeted issues.

Ideas and Activities

Business. Through corporate-supported foundations and outright donations in the public interest, many large businesses provide considerable financial support for public television programming for children. Recent suggestions by Kenneth Mason, president of Quaker Oats are indicative of business' growing sensitivity to children's television issues. Mason proposed a plan for a Children's Television Network to coordinate network week-end programming for children, and called on advertisers to support the clustering of ads in children's programs (Pool Kids, 1978).

Congressional Efforts. Difficult to pinpoint and sometimes even more difficult to predict due to the many checks and balances in the process are actual legislative outcomes of congressional concerns. Both the Surgeon General's Report on Children and Television Violence and the ESAA legislation with specific television and "set-aside" funds are direct examples of congressional concern turned to forms of governmental reality. The current legislation for the U.S. Office of Education contains specific fiscal items for Sesame Street because of congressional action. Future television funds are dependent on congressional budget authorization for legislation. Sometimes these funds allow "permissive" or "discretionary" use by agency heads in which case television expenditures become tied to agency rather than congressional priorities.

Federal Communications Commission (FCC). In 1974 the FCC issued a Children's Television Report and Policy Statement which outlined specific guidelines to be followed by TV broadcasters in children's programming and advertising practice. Compliance was voluntary with evaluation expected by January 1, 1976. These guidelines were designed to (1) provide diversified programming for children, (2) present age-specific programming of a informative and entertaining nature, and (3) remedy the overall imbalance of week-end only children's programming (FCC, 1978).

The second inquiry, activated on July 27, 1978, is designed to revisit the issue of voluntary compliance seeking to (1) evaluate the effectiveness of the 1974 guidelines, and (2) assess possible alternatives for these guidelines (FCC, 1978). The FCC is in the process of accepting written comments and replies, and expects to schedule public testimony in early 1979. Information on children's programming for ages 12 yrs. and under is being solicited in eight categories:

1. Overall amount of programming aired for children,
2. Amount of educational and informative programming aired for children,
3. Age-specific programming,
4. Scheduling of children's programming,
5. Over commercialization,
6. Separation of program material from commercial material,
7. Host selling,
8. Tie-ins (FCC, 1978).

The FCC inquiry is expected to look at definitions of types of children's programs; alternative sources of children's television, especially non-commercial and the role of public broadcasting; and consider the implications of the needs and interests of children for the public service obligation of the broadcaster.

Federal Legislation for the Handicapped. PL 94-145, the federal law which requires schools to provide services for special needs groups, has had some indirect effects on the area of television. Various media transmission techniques are seen as offering the possibility of providing home-based educational service to the handicapped. Some efforts are underway to use specific single and multiple channel audiovisual aids to reach persons with impairments in one or both learning channels. The Bureau for the Education of the Handicapped (BEH) media department is working on how to make television accessible to the handicapped, mostly the deaf (Norwood, M., note 51).

Federal Trade Commission (FTC). Late Fall 1978 the FTC concluded a lengthy inquiry on children's television advertising, particularly focusing on the advertising of highly sugared foods and on advertising aimed at very young children. Written comments, replies, and testimony were gathered from a wide variety of concerned groups. Questions were continually raised about the number of minutes of

advertising now aired and about whether broadcasters are serving the needs of children as part of their public service responsibility. The FTC recently announced that hearings will be extended through the beginning of 1979. At the conclusion of the hearings and commission study of collected information, the FTC is expected to announce new regulations.

National Council on Children and Television (NCCT). A forerunner of the NCCT was a major study investigating the feasibility of establishing a national entity to develop a supportive environment for children's broadcasting (Toward a national endowment, note 74). The proposed National Endowment for Children's Broadcasting (NECB) despite its many conceptual and financial merits was deemed not to be feasible at this time. Several major recommendations of the Study are currently in various stages of reality. One recommendation was to encourage legislative activity in order to ensure high level visibility for the rights of children in the broadcast area. A bill for the NECB is currently moving to committee in the Senate, with similar progress hoped for soon in the House (Van Dyck, note 76). Another recommendation was to encourage the development of cable channels as a particularly useful alternative distribution system for children's programming.

A third recommendation called for the establishment of a National Council on Children and Television (NCCT). This has resulted in the creation of a vital, non-partisan 33 member group committed to encouraging dialogue across various broadcast constituencies and serving as a national forum for issues and interests related to children's broadcasting. Quarterly forums are planned in the coming year on topics such as the state of the child in cooperation with IYC (International Year of the Child group); understanding the broadcast industry, a case study; television and the education of the young, research contributions; and the contributions of broadcast reform groups. NCCT publishes a quarterly journal for private distribution and through the initiative and coordination of its Executive Director provides a potpourri of information dissemination, resource sharing, and facilitating activities for all segments of the children's broadcast community (Van Dyck, note 76).

Public Interest Satellite Association (PISA) and Public Service Satellite Consortium (PSSC). Formed in 1975 PISA works to provide representation for the

non-profit sector in the development of policy regarding satellite use. PISA is currently working on proposals to allow non-profit organizations access to existing satellite systems and to create an independent non-profit satellite system tailored to the communication needs of the public sector (PISA: Background, note 55).

A recent CPB sponsored study by the PSSC examined shared use of the Public Television Satellite System (PTSS) for non-broadcast purposes. The PTSS will interconnect public television stations by January 1979 and public radio stations by January 1980 replacing current terrestrial interconnections (PSSC, note 59).

The goals of both PISA and PSSC efforts are generally aimed at aiding non-profit organizations in expanding and upgrading their utilization of communication resources for public service and educational work (PISA: Background on development, note 56).

Television Information Office (TIO). Sponsored by ABC, NBC, and CBS the Television Information Office is the public relations arm of the commercial networks. Through reference and promotional materials TIO seeks to alert teachers to the potential classroom uses of commercial programming. A recent film "Children, Television and Change" is a 30 minute presentation on the advantages of commercial television for classroom use (Poteat, note 57).

Published biannually by the TIO, Teachers' Guides to Television are edited by Gloria Kirshner, a former teacher. Teachers' Guides provide synopses, discussion topics and related activities for programs from all 3 networks which could be used in the classroom. Under a grant from NBC, Teachers' Guides is now organizing parent participation workshops which will be sponsored by local groups. Using 10 NBC shows, the workshops are aimed at helping parents guide and extend their children's viewing of these selected shows.

Implications

The range of concerns and activities among constituents in this group is great. Most individual groups are either firmly committed to particular activities

or missions or subject to influences and opinion in a manner which guarantees continual changes of policy and objectives.

E. Summary

There are no discernable trends of common concern across all constituent groups: parents; educational interests; professionals in other fields; and special interest, public, and legislative groups. The strength of these constituents lies in their collective ability to touch all pertinent issues. The challenge these constituents offer is not substantive, but integrative: How best are these groups integrated effectively into policy making situations? At any given point it is relative easy to elicit factual goal statements from each group, ignoring the changing dynamics of their respective members' concerns. Such one-shot participation leads to out-dated goal statements, not the continuing dialogue of effective cooperation needed for the nurturance of quality broadcasting for children.

F. Implications

Parents

Parent groups are an alerted, influential surrogate consumer group for children's television programming. In what ways can parents' concerns and activities be mobilized to support expansion and upgrading of public broadcast programming for children? What strategies are most effective and feasible for parents to use for guiding at-home viewing? What special services can or will parents require from public television in order to extend the impact of television series content?

Educational Interests

Are teachers really turned off by instructional television? The issue demands to be resolved before further initiatives are made to support or expand instructional programming.

Various educational interest groups can become extremely influential advocates for children's broadcast programming. Teachers need to be the ones to demand money for instructional programming and equipment if legislators are going to seriously consider increased funding. How can advocacy groups be best organized to multiply impact? Astute identification and encouragement of organization-specific interests and strengths will maximize cooperation and minimize unproductive alliances.

Professionals in Other Fields

Generally responsive to current trends and movements within their specialty areas, professionals in fields other than education and broadcasting make significant contributions in areas related to children's television programming. How best can such expertise be identified and utilized by those within the mainstream of public broadcasting for children?

Special Interest, Public and Legislative Concerns

Legislation will always form a backdrop for public broadcasting efforts for children. How can legislative initiatives be "tracked" and monitored? In what ways can the public broadcast community realistically contribute to a supportive legislative climate for children's television programming?

Regulation is a reality. Monitoring of regulatory initiatives and activities is a must. Again, the broadcast community must remain alert and contribute whenever possible to regulatory activities by various agencies.

Funding for children's television programming can be increased in amount or perhaps freed somewhat from current "mission" restrictions. In what ways can special interest groups affect the funding situations? Are there viable alternatives for funding lying untapped amongst the members of this collection of groups?

VII. SUMMARY AND CONCLUSIONS

The scope and substance of this report clearly reflects the complexity of the status of children's television programming within the public broadcasting system. Summary, analysis, and implication sections highlight the findings on each of the major topics covered in the report; children and television-context analysis, current programs for children, needs assessment and utilization studies, evaluation and audience research, and constituent concerns. The summarized findings of this section are derived from the topic-specific summaries of previous sections. At this point it is helpful to recognize that these summative conclusions are stated in general terms, subsuming the detail and topic specificity of the previous chapter summaries.

In summarizing findings across topics, several recurrent themes and related concerns emerge. Three general categories of conclusions will be used to summarize report findings; information needs, status of children's television series, and issues.

A. Information Needs

Several critical needs for information related to children's television series were found to exist.

1. Developmental data on children of various ages needs to be available for producers and broadcasters. Basic developmental information needs to be selected and formatted to match needs and use patterns of the television community. While consideration of children's developmental characteristics undoubtedly figures in all current work, an easily accessible, systematically organized resource could contribute greatly to program planning and broadcast scheduling. Creation of television profiles is a synthesis and translation activity that will make universally available to the children's television community critical information from other disciplines.

2. Much effort is expended in designing and producing television series for children. Formative evaluation is increasingly utilized to predict or improve program appeal. Audience measures are widely quoted as indices of program success. Yet, what actually occurs when children view a program; the ecological context of viewing is generally ignored. The proposed television viewing patterns for home and school settings would provide this missing information. The who, how, and where of television viewing both logically and empirically affects the ultimate market place acceptance of new series.
3. As long as program definitions and labels ignore the child's responses to a particular program, assessments of program content will be very one-sided (adult-oriented). How children process information from television programs dramatically affects the audience impact any program or series will have. Basic research on children's information coding needs to be reviewed, summarized and made available to the television community. Programs need to be designed and evaluated in terms of child viewer potential for information processing.
4. Less clearly differentiated in specific detail throughout the report is the need for information on production and treatment variables. Message design, camera techniques, and action sequence patterns are a few of the many areas where existing knowledge and skill need to be aggregated and reported. Information on innovative, experimental, and audience-proven production techniques needs to be easily and quickly available.
5. Copyright information needs arise in two areas, interpretation and uniformity of availability. Effort needs to be invested to clarify the law for broadcast situations. In addition, clearances for children's programs could be negotiated according to some general guidelines so that mismatches of needs and use are minimized.
6. Are teachers really turned off by instructional television? The question demands to be answered definitively before further initiatives are made to support or expand instructional programming. Information should be collected or summarized on teacher training (preservice and

inservice) for media use, teacher attitudes toward media, teacher awareness of media availability, and perhaps most critical, information on how media is actually used in the classroom (instructional integration). Utilization studies provide important, highly relevant data; but utilization of television by teachers is only one way to answer the questions surrounding acceptance of instructional television as a teaching tool.

7. Needs assessment data for both general and instructional programming for children is currently limited either in quality or in scope of applicability. While questions remain regarding the most effective strategies for needs assessment, the need for such information by the television community is clear.
8. Formative research on children's television programming is highly specific by intent. Reviews of formative research procedures and findings could lay the ground work for more precision in the application of formative research to production, and more widespread use of formative evaluation techniques.
9. Nielsen audience data is, alone, insufficient to understand the PTV audience, particularly the children's audience. Planners and policy makers must have more accurate, comprehensive audience data for children's television programming.

B. Status of Children's Television Series

Series inventory and scheduling analysis, needs assessment reviews, and evaluation data contributed to identifying a number of specific points related to the current status of series for children available on public television.

1. Most programming for children is labelled instructional and intended for in-school viewing, with ITV consuming major portions of station broadcast schedules; however, a few general categories of children's programming account for most of the PBS carriage hours. Children's programming

is presently characterized by an imbalance between instructional (in-school) and general (at-home) programs.

2. A relatively small number of programs achieve "success" by any criteria. The "big hits" of children's programming may have some critical features in common, one feature possibly being careful formative research.
3. The current stock of children's television series is characterized by uneven age and content concentrations. Considerable evidence and prevailing opinion suggest this existing uneven concentration is not desirable; yet the existing concentrations are compatible with usage data. Should imbalance in series' stock be evened out by future programming? How can curriculum needs (present and future) and general children's programming needs be reconciled with the existing stock?
4. The secondary audience for both instructional and general programming is underserved by current broadcast schedules and acceptable series' stocks. The preschool audience is well serviced by current general audience programming, but not serviced at all by instructional programming. Do these two audience segments require special initiatives for new programming?
5. Broadcast scheduling situations vary markedly for the four major children's audience segments; preschool, elementary, junior high, and secondary. To a certain extent, series' needs, current series' stock, and series' subjects are critically tied to the realities of scheduling for each audience subgroup. Scheduling of instructional programs for each age group presents unique problems. General program scheduling concentrated now in the after-school hours may miss much of the children's audience. Is the present scheduling pattern for children's programming a default use of undesired adult audience air-time? Is there a need for a "children's block" within the early hours of adult prime time?

6. The production rate for new series is low. The rate reflects funding and production constraints, not demand.
7. Equipment and distribution options directly impact programming for children. Availability and condition of equipment is definitely a factor in programming use. Video cassettes, cable television, ITFS, and satellite interconnect impacts on children's programming potentials need to be pursued.
8. Utilization data, other than broadcast schedules for programs, is just beginning to become widely available. Regular, large scale surveys have not been done, so trend analyses are not possible.

C. Issues

A number of concerns have emerged from various sources regarding issues that affect future directions for children's public television programming.

1. Funding of programs is a major, if not overriding, concern for the future.
2. The future status of instructional programming for children is not certain. Current concentrations of instructional series in broadcast schedules and series' inventory do not necessarily guarantee future funding or production initiatives.
3. The future status of general programming for children is not certain. There appears to be some activity and growing sensitivity to needs for non-instructional programming for children.
4. Demographic data indicates that even though the number of households with TV's is going up, the number of children is going down. PBS has attracted households with children as a major viewing audience. Census declines may affect PBS audience demographics unless concerted efforts are made to keep even or increase children's services.

5. Program research has raised two related points. First, a number of summative studies do provide evidence that television programming can be used to achieve educational objectives. Second, formative research is accepted as a powerful tool to improve program quality.
6. Various constituent groups can become extremely influential advocates for children's broadcast programming. How can advocacy groups be best organized to multiply impact? Astute identification and encouragement of organization-specific interests and strengths will maximize cooperation and minimize unproductive alliances.

VIII. ALTERNATIVES AND OPTIONS FOR CPB ACTION

Based upon the report findings and conclusions, a number of possibilities for CPB action can be described. All alternatives and options should be considered as suggestions for areas in which CPB decision making and policy activities could be directed.

1. A clearinghouse function in which CPB systematically collects, edits, and distributes information concerning new series, money sources, and production activities. A periodic newsletter might serve this purpose.
2. A dissemination function in which CPB regularly issues summaries and reports of ongoing research in other fields that bear on children's television programming. Many program people need access to this diverse body of information generated by researchers in other fields in order to make informed decisions and plans. Areas such as communication, education, psychology, and media could be regularly reviewed and reported on to the children's television community. Demographic and audience reports are also of prime interest. A quarterly research review or bi-monthly information abstracts could serve this purpose.
3. Ongoing policy research on children's programming is still another area to be considered for expanded CPB activities. Regular surveys, follow-up studies, and analysis of utilization could be important field service activities for CPB.
4. CPB is in a pivotal position to organize field efforts at needs assessment; providing design expertise, response leverage, and stability to regular data collection efforts.
5. CPB may choose to target funds for formative program research to improve the likelihood of productions' usability and consumer appeal.
6. CPB may choose to sponsor reviews of formative research strategies that will increase field sophistication in incorporating research into program decision making.

7. CPB may provide a research and design service available as a resource for all CPB funded series.
8. Public relations, not lobbying, for children's programming efforts lies within CPB's arena of possible activities. Persons outside the television community need to be sensitized and involved in programming initiatives. Since public stations depend heavily on audience contributions, CPB efforts to energize that audience and promote visibility and support for children's programming are vital. CPB can orchestrate policy involvement of parents, teachers, public service oriented businesses, and children's advocates.
9. CPB may choose to become the national focal point for instructional television, capitalizing on its centralized position and accrued influence to foster visibility and momentum for the ITV field.
10. CPB may choose to become the national focal point for general children's television programming initiating momentum and encouraging activity in all sectors of the broadcast community.
11. Anticipated changes in child audience demographics raise the possibility of changes in PBS program feeds for children. PBS feed of in-school programming may be one positive response to continuing service to children through public television. CPB could explore the advantages and disadvantages of supporting such a PBS effort.
12. CPB may decide to emphasize instructional programming for children by providing funding and coordination in a number of specific proposals for series' development; but stopping short of instructional programming leadership.
13. CPB may decide to emphasize general children's television programming through funding of specific proposals for series' development; but stopping short of general children's programming leadership.
14. CPB may decide to fund a mix of proposals for specific series for both instructional and general children's audiences.

15. An analysis of current instructional series and needs using the McKelvey model would provide an invaluable data base for planning future series distribution.
16. CPB could target a specific age group and fund a range of series of all types for that groups, creating an age-specific children's series block.
17. CPB may choose to mount a series revision - revival effort to maintain existing stock and usable series.
18. CPB may choose to spread series' initiative and support by rotating funds on a yearly basis through a priority listing of subject needs for instructional or general audiences or both.
19. CPB may choose to concentrate funds on a very few new series (instructional, general or both), or seed many series with small, spot grants.
20. CPB may choose to support efforts to search out, obtain, and adapt international programming as a means of expanding program stock.
21. CPB may adopt general policy directives regarding relative mixes of initiating, continuing, and revision funding for programs each year. A choice needs to be made about where to place dollar support for programs.
22. CPB may choose to examine funding patterns different from the traditional start-to-finish proposal awards. Block grants, open stipends, enhancement, production, or flexible funding matches are some possibilities.
23. CPB may choose to sponsor working, issue-oriented conferences on funding plans and priorities for children's programming.

24. CPB may decide to generate specific policy statements describing public television's commitment to service children as a specialized audience. CPB may choose to become children's advocate within the public broadcast community.

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Appendix A

Catalog Compilation of Instructional Courses in Distribution

A COURSE DISTRIBUTION COMPARATIVE SURVEY
OF FIVE NATIONAL AGENCIES

184 Note: Courtesy of Ray McKelvey, AIT Acquisition Director

AIT ACQUISITIONS DEPARTMENT
DECEMBER 1978

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COURSES IN DISTRIBUTION

COURSE DISTRIBUTION
COMPARATIVE SURVEY
December 1978

AGENCY FOR INSTRUCTIONAL TELEVISION	GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY	INTERNATIONAL ITV COOP	TV ONTARIO	WESTERN INSTRUCTIONAL TELEVISION
ART				
1. ART FOR THE DAY (4-12) 30/20' Art Apprec.	1. ART CORNER, THE (1) 30/15' Comprehensive	1. ART AMERICA (HS) 20/30' Visual Arts	1. GET IT TOGETHER (1-6) 20/10' Crafts	1. EASY DRAWING (1/JH) 32/15' Basic Drawing
2. DRAW MAN, THE (4-8) 32/15' Drawing	2. ART DISCOVERIES (2) 30/15' Comprehensive	2. DEVELOPING IMAGE, THE (HS/C) 8/30' Photography	2. MEDIA & METHODS OF THE ARTIST (10-12/PS) 26/10' Technique	2. TIME TO DRAW (1/JH) 32/15' Basic Drawing
3. IMAGES & THINGS (4-12) 30/20' Art Apprec.	3. ART FOR EVERYDAY (5) 15/25' Comprehensive		3. PHOTOGRAPHY (7-12/PS) 15/15' Comprehensive	
4. LET'S DRAW (K-2) 34/15' Skills Dev.	4. ART HAS MANY FORMS (4) 15/20' Comprehensive		4. TALKING FILM (7-12/PS) 12/30' Cinema Arts	
5. PRIMARY ART (K-2) 30/15' Comprehensive	5. CREATING ART (4-6) 16/20' Comprehensive			
	6. LOOK & A CLOSER LOOK (3-4) 15/15' Comprehensive			
	7. MAN AND HIS ART (S-A) 5/45' & 1/30' Art Apprec.			
	8. PHOTO FUN CLUB (4-6) 6/30' Photography			
	9. PROJECT THE RIGHT IMAGE (S-A) 1/14' Film Projection			
	10. WHY KNOT? (JH-A) 6/15' Macrame			
	11. WONDERAMA OF THE ARTS (4-6) 10/20' Creativity			
FOREIGN LANGUAGE				
1. EN FRANCAIS (9-12+) 26/15' Adv. French	1. CARRASCOLENDAS (1-2) 90/30' Mex-American	-----	1. CLAUDETTE ET TOTO (K-7) 20/10' French Vocab.	-----
	2. LA BONNE AVENTURE (ESAA Series) (4-6) 20/15' French-Amer.		2. LA MANGEAILLE (gen) 11/30' French/Home Ec.	
	3. TELESANOL UNO (S) 10/30' Beg. Spanish		3. LE MONDE DES PETITS (K-2) 40/10' French	
	4. TOUTE LA BANDE (S) 13/15' Life in France		4. ROMAN LIFE (10-12) 4/30' Latin	
			5. SUNRUNNERS, THE (2-6) 4/30' Eng. as For. Lang.	

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HEALTH, P.E., GUIDANCE

- | | | |
|---|--|--|
| 1. ABOUT SAFETY
(K-2) 42/5' Basic Safety | 1. AFLOAT & ABOAT
(4-A) 10/15' Water Safety | 1. BASIC SPORTS SKILLS
(gen) 15/15' & 7/15' Gen. Skills |
| 2. ALL ABOUT YOU
(1-2) 30/15' Health | 2. BECOMING ME
(1-3) 12/15' Self-Awareness | 2. CHECK & MATE
(gen) 20/15' Chess Skills |
| 3. BREAKTHRU
(4-6) 10/20' Guidance | 3. CHANGING NUTRITIONAL NEEDS
(S-A) 6/30' Nutrition | 3. HEALTH CARE TODAY
(10-12/PS) 9/30' |
| 4. CONRAD
(4-6) 24/15' Health | 4. CLYDE FROG SHOW
(1-3) 10/15' Self-Awareness | 4. HOCKEY
(gen) 15/15' Skills |
| 5. INSIDE/OUT
(4-6) 30/15' Guidance | 5. CPR: FOR THE SAKE OF LIFE
(S-A) 1/30' | 5. KARATE DOH
(gen) 13/15' Skills |
| 6. IT'S YOUR MOVE
(K-6) 9/15' Bike Safety | 6. DRIVER EDUCATION
(S-A) 30/30' | |
| 7. READY? SET...GO!
(K-2) 60/20' P.E. | 7. MULLIGAN STEW
(4-6) 6/30' Nutrition | |
| 8. RIPPLES
(K-1) 36/15' Guidance | 8. ROOMNASTICS
(1-3) 16/15' Fitness | |
| 9. SELF INCORPORATED
(6-8) 15/15' Guidance | 9. THINK FINE...FEEL FINE
(1-3) 6/15' Drug Ed./Guidance | |
| 10. WHAT'S MY THING
(4-6) 6/6-10' Guidance | | |

LANGUAGE ARTS

- | | | | | |
|---|--|--|--|---|
| 1. BOOK, LOOK, LISTEN
(K-2) 30/10' Literature | 1. ANYONE FOR TENNYSON?
(S-A) 49/30' & 1/15' Poetry | 1. COVER TO COVER - I
(4-5) 32/15' Reading | 1. ADVENTURES OF TIMOTHY PILGRIM
(1-7) 10/15' Sociology | 1. OUR LIVING LANGUAGE
(5-A) 32/15' Wr-Sp English |
| 2. CONTEMPORARY POETRY
(7-12) 6/20' Poetry | 2. CA' YOU IMAGINE
(3) 20/15' Reading | 2. COVER TO COVER - II
(5-6) 32/15' Reading | 2. ALMOST HOME
(6-12) 9/30' LA/SS/Soc. | 2. PROJECT SELF DISCOVERY
(Primary) 32/15' Commun. |
| 3. CONTRACT!
(7-12) 15/20' Reading | 3. COMMUNICATIONS & SOCIETY
(S-A/IS) 40/30' Com.Hist. | 3. GATHER ROUND
(Primary) 6/15' Storytelling | 3. CREATIVE WRITING
(4-9) 10/20' Wr. Motivation | |
| 4. CREATIVE DRAMATICS
(4-6) 8/20' Dramatics | 4. EMERGING PLAYWRIGHTS
(S-A) 6/30' Theatre Arts | 4. JUBA
(Int) 4/15' Black Folklore | 4. DUSTING OFF MYTHOLOGY
(7-9) 4/20' | |
| 5. DISCUSSING CONTROVERSIAL
(9-12) 4/20' ISSUES | 5. I CAN READ
(K-1) 15/15' Reading | 5. NEWS
(HS) 6/15' Media I | 5. EXPLORATIONS IN THE NOVEL
(7-9) 4/20' | |
| 6. EXPOSITORY ENGLISH I & II
(13+) 30/30' Eng. Comp. | 6. I NEED TO READ
(1-3) 30/15' Phonics | 6. NEWSPAPER
(JH/H) 6/15' Media II | 6. EXPLORATIONS IN SHAKESPEARE
(10-12/PS) 12/25' | |
| 7. GETTING THE WORD
(7-12) 31/20' Sp/Read'g | 7. I WANT TO READ
(1-2) 18/15' Reading | 7. SHORT STORY, THE
(JH/S) 16/15' Reading | 7. EXPLORATIONS IN SHAW
(10-12/PS) 7/30' | |
| 8. HOW CAN I TELL YOU
(1-6) 15/15' Writing | 8. LISTEN AND SAY
(1) 32/15' Phonics | 8. TYGER, TYGER BURNING BRIGHT
(Int) 16/15' Creative Writ'g | 8. MONKEY BARS
(4-7) 13/50' LA/Soc. | |
| 9. MAGIC PAGES
(K-2) 30/15' Literature | 9. MAGIC CARPET
(1-3) 12/15' Folktales | 9. WORD SHOP, THE
(2-3) 30/15' Comprehensive | 9. READALONG 1
(K-1) 30/10' Reading | |
| 10. MAJOR AMERICAN BOOKS
(13+) 15/30' Literature | 10. MEDIA MACHINE, THE
(JH/S) 8/15' Media | 10. WRITE ON!
(12-7) 60/5' Grammar, Wrt'g | 10. READALONG REVIEW
(K-1) 9/10' | |
| 11. MATTER OF FACT
(7-12) 15/20' Literature | 11. NEW TALKING SHOP
(1-3) 32/15' Lang.Dev. | | 11. READALONG 2
(2) 21/10' Reading | |
| 12. MATTER OF FICTION
(7-12) 15/20' Literature | 12. NEWSPAPER IN THE CLASSROOM
(5-S) 4/20' | | 12. READALONG 3
(3) 30/10' Reading | |

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LANGUAGE ARTS (Cont'd.)

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|--|---|
| 13. ME TOO SHOW, THE
(K-2) 4/20' | 13. RIDE THE READING ROCKET
(1) 40/30' Reading |
| 14. ONCE UPON A TOWN
(4-6) 15/20' Literature | 14. STORYTIME
(K-1) 32/25' Storytelling |
| 15. PICTURE BOOK PARK
(K-2) 16/15' Literature | 15. SUPPORT YOUR LOCAL POET
(S-A) 1/27' Poetry |
| 16. POETRY ALIVE
(7-12+) 5/15' Poetry | 16. TILSON'S BOOK SHOP
(1-3) 32/15' Reading |
| 17. PUPPETS & THE POET
(7-12) 4/20' Eng. Lit. | 17. WORD MAGIC
(2) 30/15' Com. Skills |
| 18. READERS' CUBE
(4-8) 15/20' Literature | 18. WRITING TIME
(2-3) 32/15' Handwriting |
| 19. SPINNING STORIES
(K-2) 15/15' Literature | |
| 20. STORIES OF AMERICA
(K-2) 32/15' Lit/Am. Hist. | |
| 21. TV TODAY
(10-12+) 8/30' Media | |
| 22. WORDS ARE FOR READING
(K-2) 10/15' Vocabulary | |
| 23. WORDWORKERS, INC.
(K-2) 25/25' Phonics | |
| 24. WORDSMITH
(4-6) 30/15' Vocabulary | |
| 25. WRITE CHANNEL
(3-4) 15/15' Writing | |
| 26. ZEBRA WINGS
(4-6) 15/20' Creative Writ'g. | |

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|---|
| 13. TALKING FILM
(7-12/PS) 12/30' Screen Ed/Art |
| 14. TELL ME A STORY I
(K-3) 26/10' Storytelling |
| 15. TELL ME A STORY II
(K-3) 26/10' Storytelling |
| 16. WRITE! RIGHT?
(4-9) 10/20' Creative Writ'g |

MATHEMATICS

- | | |
|--|--|
| 1. MATH MATTERS
(4-8) 20/15' Basic Math | 1. MATH FACTORY
(3) 30/15' Comprehensive |
| 2. MEASUREMETRIC
(4-8) 12/15' Metrics | 2. MATH: NO MYSTERY
(4-6) 20/15' Fundamentals |
| | 3. MEASURE TO MEASURE
(JH/S) 5/15' Metrics |
| | 4. MEASURE UP
(1) 32/15' Comprehensive |
| | 5. MEASURING SHOW, THE
(1-3) 6/15' Meas. Concepts |
| | 6. METRIC MARMALADE
(4-6) 15/20' Metrics |
| | 7. METRIC SYSTEM, THE
(4-8) 50/20' Metrics |
| | 8. STUDIO M
(2-3) 32/15' Comprehensive |

- | |
|--|
| 1. MATHEMATICAL CONCEPTS
(7-12) 9/20' |
| 2. MATHEMATICAL RELATIONSHIPS
(4-7) 12/15' |
| 3. MATH PATROL 2
(2) 10/15' Concepts |
| 4. MATH PATROL 1
(3) 10/15' Basic Math |
| 5. METRIC MAN
(4-7) 10/1:30' Metrics |
| 6. TWO PLUS YOU (MATH PATROL 1)
(K-1) 16/15' Concepts |

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MUSIC

- | | |
|---|--|
| 1. CHAMBER MUSIC
(4-12) 9/15' Music Apprec. | 1. MASTERS OF OUR MUS. HERITAGE
(4-8) 8/30' Music Apprec. |
| 2. READY...SING!
(4-6) 32/15' Comprehensive | 2. MUSIC OF AMERICA
(4-6) 15/20' Music Apprec. |
| 3. STEPPING INTO MELODY
(K-2) 30/15' Comprehensive | 3. PATHWAYS TO MUSIC
(1-3) 30/15' Comprehensive |
| 4. STEPPING INTO RHYTHM
(K-2) 30/15' Comprehensive | |
| 5. TUNE-UP SHOP
(K-2) 20/15' Comprehensive | |

- | | |
|---|--|
| 1. C... A AND THE SONG, THE
(gen) 7/30' Lyrics/SS | 1. LET'S ALL SING
(2-3) 32/15' General |
| 2. NIGHTMUSIC CONCERTS
(gen) 26/30' Entertainment | 2. MUSIC OF MANY LANDS
(6) 32/15' General |
| 3. WORLD OF R.J. VINES, THE
(4-7) 6/15' Basic Sound Concepts | 3. SING ALONG WITH ME
(4) 32/15' Singing |
| | 4. SINGING DOWN THE ROAD
(5-6) 32/15' General |
| | 5. SONG BAG, THE
(K-1) 32/15' General |

SCIENCE

- | | | | | |
|---|---|--|--|--|
| 1. ABOUT SCIENCE
(4-12) 40 5-8' Physical | 1. LIVING IN A NUCLEAR AGE
(4-JH) 6/30' | 1. DRAGONS, WAGONS & WAX
(Primary) 32/15' Comp. | 1. BREAKTHROUGH
(10-12/PS) 9/20' Sci.Dev. | 1. EXPLORING THE WORLD OF SCI.
(2-4) 45/15' Comprehensive |
| 2. ALL ABOUT YOU
(1-2) 30/15' Life/health | 2. PROCESS AND PROOF
(6) 32/20' Comprehensive | 2. L - 4
(Int.) 16/15' Earth/Space | 2. CHALLENGE TO SCIENCE
(7-12) 11/20' Energy/Eco. | 2. SCIENCE DEMONSTRATIONS
(4-A) 45/15' Physics |
| 3. ANIMALS AND SUCH
(4-6) 16/15' Life/Animal | 3. SEARCH FOR SCIENCE
(4) 32/15' Comprehensive | | 3. CHEMISTRY
(7-12) 10/20' | |
| 4. BIOSCOPE
(4-6) 10/15' Life Sci. | 4. SCIENCE IS EVERYWHERE
(2) 32/15' Concept intro. | | 4. DIMENSIONS IN SCIENCE
(10-12/PS) 6/30' Chemistry | |
| 5. COMMUNITY OF LIVING TH'GS
(7-9) 32/20' Life | 5. SCIENCE IS DISCOVERY
(3) 35/15' Physical Sci. | | 5. ECOLOGY: YOU & YOUR ENVIRON.
(4-7) 7/20' Ecology | |
| 6. CONRAD
(4-6) 24/15' Health | 6. SCIENCE IS SEARCHING
(1) 32/15' Comprehensive | | 6. IT STANDS TO REASON
(10-12/PS) 12/30' Logic | |
| 7. DISCOVERING
(4-6) 30/15' Life/Phys. | 7. SCIENCE ROOM, THE
(5-6) 32/20' Phys. Sci. | | 7. PLANET OF MAN
(7-12/PS) 12/30' Earth Sci. | |
| 8. FIRST FILMS ON SCIENCE
(2-5) 10/15' Physical | 8. TELL ME WHAT YOU SEE
(1) 12/15' Life/Animal | | 8. RELATIONSHIPS IN NATURE
(4-7/TE) 10/15' Nat. Sci. | |
| 9. HANDS ON I-V
(1-5) 60/15' Life/Phys. | 9. TWO FOR TOMORROW
(1) 8/10' Phys. Sci. | | 9. SCIENCE EXPERIENCES: ERNIE'S PLACE
(K-3) 14/15' Basic Principles | |
| 10. LANDSAT
(7-12) 6/15' Space | 10. WHAT ON EARTH
(JH) 29/30' Earth Sci. | | 10. SCIENCE THE MOTIVATOR
(4-7) 7/20' Sci. Investigation | |
| 11. MATTER AND MOTION
(4-6) 17/15' Phys. Sci. | | | | |
| 12. NATURAL SCIENCE SPECIALS
(4-8) 14/20' Phys. Sci. | | | | |
| 13. SEARCH FOR LIFE
(7-12) 4/15' Phys. Sci. | | | | |
| 14. UNIVERSE AND I
(7-9) 20/20' Phys. Sci. | | | | |
| 15. WEATHER MATRIX
(4-8) 15/15' Phys. Sci. | | | | |
| 16. WHY
(2-5) 43/15' Life/Phys. Sci. | | | | |

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SOCIAL STUDIES

- | | | | | |
|--|---|--|--|---|
| 1. AMERICAN NAT'L GOV'T
(13+) 15/30' Government | 1. AMERICAN HISTORY I & II
(S) 48/30' 1492 to Viet Nam | 1. SURVIVAL ECONOMICS
(JH/S) 15/20' Economics | 1. ADV. OF TIMOTHY PILGRIM
(1-7) 10/15' LA/Soc. | 1. AMER. CULTURAL KALEIDOSCOPE
(gen) 15/15' Ethnic Info. |
| 2. BREAD & BUTTERFLIES
(4-8) 15/15' Car. Dev. | 2. AMERICAN PRES. DENTS
(4-A) 5/26' Sociology | | 2. AFRICA FILE, THE
(7-12/PS) 1/60' 18/30' Africa | 2. EXPLORING SOUTH AMERICA
(Int./JH) 16/15' |
| 3. CHILDREN OF THE WORLD
(4-6) 6/30' For. Countries | 3. AMERICAN SCRAPBOOK
(4-6) 16/15' History | | 3. ALMOST HOME
(6-12) 9/10' 1/90' LA/Soc. | 3. FINDING OUR WAY
(Int./JH) 16/15' Map Skills |
| 4. COMMON CENTS
(K-2) 10/15' Economics | 4. AMERICAN SYSTEM, THE
(S) 9/20'-25' Soc. | | 4. ANTI-IMITES
(10-12/PS/IS) Soc./TE | 4. HOLIDAY SPECIALS
(Elementary) 6/15' Holidays |
| 5. ECONOMICS & PUBLIC INT.
(13+) 15/30' Economics | 5. BECOMING ME
(1-3) 12/15' Self-Awareness | | 5. BEST KEPT SECRETS
(7-12/PS) 6/30' Espionage | 5. LANDS & PEOPLE OF OUR WORLD
(Int./JH) 12/15' |
| 6. EXPLORERS UNLIMITED
(2-4) 33/15' U.S. Trips | 6. CAREER AWARENESS
(4-6) 40/15' | | 6. CALLING CAPTAIN CONSUMER
(K-7) 7/20' 27/10' Cons.Ed. | 6. TATS, OUR COUNTRY
(5-R) 32/15' History |
| 7. IF YOU LIVE IN A CITY
(4-8) 5/30' SS | 7. CAREER GUIDANCE
(S) 9/20' | | 7. CAMERA & THE SONG, THE
(Gen) 7/30' Music/Soc. | 7. UNCOMMON MEN & GREAT IDEAS
(S) 16/15' Humanities |
| 8. INTRODUCTION TO SOCIOLOGY
(13+) 16/30' Sociology | 8. CELEBRATE!
(1-3) 29/15' Special Days | | 8. CAREER EDUCATION
(7-10) 12/20' Occupations | 8. WITH LIBERTY & JUSTICE FOR
(4-7) 16/15' Civics ALL |
| 9. IT'S ALL UP TO YOU
(4-8) 13/15' Government | 9. CHILDREN AND THE LAW
(1-6) 12/20' | | 9. CHILD LIFE IN OTHER LANDS
(K-7) 8/20' | |
| 10. LET'S SEE AMERICA
(4-6) 20/30' Am.Hist/Trips | 10. CHILDREN OF THE WORLD
(4-6) 3/30' Soc./SS | | 10. COUNTRIES AND PEOPLE
(7-12/PS) 7.30' Middle East | |
| 11. LIFE WORLD: 2000
(7-12) 12/15' SS/Soc. | 11. COMMUNICATIONS & SOCIETY
(S-A) 4/30' Soc./LA | | 11. IN MANY HOUSES
(K-3) 4/15' Sociology | |
| 12. MAN & HIS MOTIVES
(13+) 15/30' Psych. | 12. CULTURAL UNDERSTANDING
(5-6) 14/30' | | 12. IN THEIR SHOES
(7-12/PS) 4/20' Geog./SS | |
| 13. OTHER FAMILIES, OTHER
(2-4) 32/15' FRIENDS | 13. DOLLAR DATA
(S) 33/20' Cons.Ed. | | 13. LIKE NO OTHER PLACE
(7-12/PS) 4/20' Geog./SS | |
| 14. PILGRIMS TO THE WEST
(7-12) 6/20' Am. History | 14. DOLLAR POWER
(JH/A) 10/30' Econ. | | 14. MANY WORLDS OF CHILDHOOD, THE
(10-12/PS) 5/30' Child Dev. | |
| 15. PRINCIPLES OF BEHAVIOR
(13+) 15/30' Psych. | 15. EXPLORING OUR NATION
(4-6) 16/20' SS | | 15. MONEY BARS
(4-7) 11/50' LA/Soc. | |
| 16. PROJECT HISTORY
(7-12) 10/20' Am.Hist. | 16. FAMILIES OF THE WORLD
(4-6) 5/30' Sociology | | 16. PEOPLE & PLACES
(4-7) 9/20' Life/Foreign | |
| 17. RIGHTS AND RESPONSIBILITIES
(7-12) 11/20' ITIES | 17. FOREST SPIRITS (ESAA)
(K-6) 7/30' Cult.Studies | | 17. POLKA DOT DOOR
(Pre-school) 30/30' Concept Intro. | |
| 18. TRADE OFFS
(4-8) 15/20' Economics | 18. HANDLE WITH CARE
(S-A) 6/20' Sociology | | 18. ROMAN LIFE
(10-12) 4/30' For.Language | |
| 19. THINKABOUT (ELS)
(5-6) 60/15' Learn'g Skills | 19. INTO THY HANDS
(S-A) 1/30' Faith Healing | | 19. SEE, HEAR
(4-10) 30/Var. Africa, N & W | |
| 20. TWO CENTS WORTH
(2-3) 15/15' General | 20. JACOB BRONOWSKI: 20 th CENTURY MAN
(JH-A) 4/30' | | 20. THIS FAMILY
(7-12) 5/20' Sociology | |
| 21. UNDER THE BLUE UMBRELLA
(1-2) 16/15' General | 21. LA BONNE AVENTURE (ESAA)
(K-6) 20/15' French/SS | | 21. WE'VE COME A LONG WAY TOGETHER
(gen) 1/30' Elderly | |
| 22. WORLD HISTORY I & II
(13+) 30/30' | 22. LIFE THAT'S LEFT, THE
(S-A) 1/29' Grief/Soc. | | 22. WHITE INFERNO, THE
(6-12) 4/15' Antarctic | |
| | 23. LOOKING OUT IS IN
(6) 12/15' Anthropology | | 23. WORLD IN YOUR KITCHEN, THE
(gen) 13/30' Ethnic Cooking | |
| | 24. MAN BUILDS-MAN DESTROYS
(JH-A) 30/30' Environ. Ed | | 24. WORLD RELIGIONS
(7-12/PS) 7/30' | |

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SOCIAL STUDIES (Cont'd.)

25. MAP AND GLOBE SKILLS
(A-S) 6/20' Geog./SS
26. MIDDLE OF THE ROAD TRAVELER
(JH-A) 12/30' Parenting
27. ODYSSEY
(4-6) 15/15' Geog./Sci.
28. OUR WORLD OF ECONOMICS
(JH-S) 32/20'
29. OUT OF WORK
(S-A) 10/30' Job Re-entry
30. PROJECT MIDDLE EAST
(4-6) 3/20' Soc./SS
31. REAL PEOPLE, THE (ESAA)
(K-6) 8/30' Cult.Studies
32. STILLBIRTH
(S-A) 1/20'
33. STUDY SKILLS
(4-6) 6/20' Basic Skills
34. SUPREME COURT, THE
(4-A) 1/30' SS/History
35. TEENAGERS OF THE WORLD
(4-6) 4/30'
36. TIME TO CARE
(S-A) 1/18' Human Resources
37. TRULY AMERICAN
(4-6) 32/20' History
38. UNDERSTANDING OUR WORLD
(4-6) 1/15' Map/Globe
39. UPON THIS LAND
(4-6) 1/15' Sociology
40. VEGETABLE SOUP (ESAA)
(K-6) 39/30' or 78/15' Cult.Ed.
41. WHOLE TRUTH, THE
(S-A) 1/18' Courtroom
42. YOUR FUTURE IS NOW
(S-A) 60/30' CED

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TEACHER INSERVICE

GUIDANCE:

1. HEART OF TEACHING, THE
(IS) 5/15' Guidance

LANGUAGE ARTS:

1. A CHILD'S RIGHT TO READ
(IS) 4/30' Reading Dev.
2. *CREATIVE DRAMATICS
(IS) 10/30'
3. *DISCUSSING CONTROVERSIAL
(IS) 4/20' ISSUES

MATH

1. METRIFY OR DETRIFY
(IS) 8/30' Metrics

SPECIAL EDUCATION

1. INTEGRATION OF CHILDREN
WITH SPECIAL NEEDS
(IS) 10/20-30' Mainstrm's

GUIDANCE

1. BEHAVIORAL REVOLUTION, THE
(IS) 5/30' Behavior Mod.
2. COUNSELING THE ADOLESCENT
(IS) 10/30'
3. EDUCATING FOR RESPONSIBLE
BEHAVIOR
(IS) 12/30' Values

LANGUAGE ARTS

1. COMMUNICATIONS AND SOCIETY
(IS) 4/30' Com. History
2. READING DEVELOPMENT
(IS) 8/25' & 8/20'
3. USING MAGAZINE PICTURES IN
THE LANGUAGE CLASSROOM (& TAPE RECORDERS)
(IS) 2/35' English Lang.

MATH

1. MEASURE FOR MEASURE
(IS) 6/30' Metrics

SCIENCE

1. SCIENCE IN THE ELEMENTARY
SCHOOL
(IS) 14/20' Phys. Science

SPECIAL EDUCATION

1. CHARACTERISTICS OF LEARNING
DISABILITIES, THE
(IS) 15/30'

TEACHING METHODS

1. ALTERNATIVES IN EDUCATION
(IS) 15/30'
2. BASIC EDUCATION: TEACHING THE
ADULT
(IS) 30/30'
3. CETO TV TRAINING FILMS, THE
(IS) 24/16-33
4. DYNAMICS OF CLASSROOM BEHAVIOR
(IS) 12/30'
5. MOTIVATING CHILDREN TO LEARN
(IS) 15/30'
6. USING TECHNOLOGY: THE EQUIPMENT
(IS) 8/20' AV Use

LANGUAGE ARTS

1. *INSIDE COVER TO COVER
(IS) 1/30' Reading
2. *INSIDE THE WORD SHOP
(IS) 1/30' LA Concepts
3. TEACHING EARLY READING
(IS) 6/30' LA/Primary

SCIENCE

1. *RELATIONSHIPS IN NATURE
(IS) 10/15'

SOCIAL STUDIES

1. *ANTI-NOTES
(IS) 8/20' Sociology

SPECIAL EDUCATION

1. EDUCATING HANDICAPPED CHILDREN
(IS) 5/30'
2. MORE THAN ONE WAY
(IS) 4/20' Ind. Child
3. MORE THAN ONE WAY
(IS) 2/30' Approaches

TEACHING METHODS

1. A LOOK AT LEARNING: INTELLIGENCE
(IS) 4/30'
2. A LOOK AT LEARNING: REINFORCEMENT
(IS) 8/30'

* Indicates corresponding student series

Appendix B

Most Frequently Used Instructional Series on
1978-1979 PBS Station Broadcast Schedules

Program Titles of the 47 Most Frequently
Used Instructional Series in 1978-1979 as
Reported in PBS Station Broadcast Schedules

<u>PROGRAM</u>	<u>STATION USERS</u>	<u>Percent of Stations Using^a</u>
1. Electric Company (PBS feed).....	212.....	81%
2. Bread and Butterflies.....	191.....	73%
3. Inside/Out.....	187.....	71%
4. All About You.....	185.....	71%
5. Cover to Cover I.....	184.....	70%
6. Trade Offs.....	183.....	70%
7. Music (PBS feed).....	180.....	69%
8. Self Incorporated.....	170.....	65%
9. Measuremetric.....	149.....	57%
10. Sesame Street (PBS feed).....	140.....	53%
11. Ripples.....	138.....	53%
12. Cover to Cover II.....	136.....	52%
13. Animals and Such.....	133.....	51%
14. Matter of Fact.....	129.....	49%
15. Mulligan Stew.....	114.....	44%
16. Metric System.....	114.....	44%
17. Matter of Fiction.....	113.....	43%
18. Letter People.....	102.....	39%
19. Wordshop.....	100.....	38%
20. Let's All Sing.....	95.....	36%
21. Wordsmith.....	95.....	36%
22. Truly American.....	88.....	34%
23. Under the Blue Umbrella.....	88.....	34%
24. Infinity Factory (PBS feed).....	80.....	31%
25. Jackson Jr. High.....	80.....	31%
26. Search for Science.....	80.....	31%
27. Once Upon a Classic (PBS feed).....	78.....	30%

Program Titles of the 47 Most Frequently
Used Instructional Series in 1978-1979 as
Reported in PBS Station Broadcast Schedules

PROGRAM	STATION USERS	Percent of Stations Using ^a
28. Dragons, Wagons, and Wax.....	76.....	29%
9. American Scrapbook.....	75.....	29%
30. Read-Along I.....	71.....	27%
1. Images and Things.....	69.....	26%
2. L-4.....	68.....	26%
33. Feeling Free.....	67.....	26%
4. Freestyle (PBS feed).....	62.....	24%
35. Consumer Survival Kit.....	62.....	24%
6. Studio See (PBS feed).....	62.....	24%
37. American Enterprise.....	55.....	21%
18. Vegetable Soup I.....	53.....	20%
39. News.....	52.....	20%
10. Songbag.....	51.....	19%
11. Lowell Thomas Remembers (PBS feed).....	49.....	19%
42. Universe and I.....	46.....	18%
13. Our Living Language.....	45.....	17%
44. Poetry Alive.....	42.....	16%
15. Singing Down the Road.....	38.....	15%
46. Vegetable Soup II.....	24.....	9%
17. Career Awareness.....	18.....	7%

Note. Data adapted from Most Frequently Used ITV Programs (Note 45).

^aPercent calculated on base of 262 responding stations, not total number (276) of PBS stations.

Appendix C

Instructional Television Programming 1978-1979:
139 Most Frequently Used Series as Reported by Spergel

Instructional Television Programming - 1978-1979:
Pre-Kindergarten - Grade 12 Series Used by A
Minimum of 10 Licensees

<u>Series Title (Number of users)</u>	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
ART				
Art for the Day (10)	Miss. ETV	AIT	80/30	junior high, secondary
Draw Man (16)	KOKH	AIT	32/15	intermediate, junior high
Draw With Me I (14)	S. Dak. Dept. of Ed.	producer	16/15	primary
Images and things (34)	AIT Consortium	AIT	30/20	intermediate, junior high
Let's Draw (29)	KOKH	AIT	34/15	primary
Primary Art (22)	KRMA	AIT	30/15	primary
CAREER EDUCATION				
Career Awareness (15)	KLVX	GPNTVL	40/15	intermediate, junior high
Freestyle (49)	WCET	PBS	18/15	intermediate
Watcha Gonna Do? (10)	WNVT	EEN	9/20	intermediate, primary
CONSUMER EDUCATION				
Consumer Fraud (10)	McGraw Hill	COE	5/10	junior high
Survival Economics (32)	Nebraska ETV	ITV Co-op	15/20	junior high, high school
ECONOMICS				
American Express (29)	Playback Associates	same ^a	5/30	high school, junior high
Common Cents (29)	KETC	AIT	10/15	primary
Trade-Offs (94)	NVETA	AIT	15/20	intermediate, junior high

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title (Number of users)</u>	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
FOREIGN LANGUAGE				
Guten tag I/II (27)	Bavarian Radle	German agencies	64/30	high school, post-secondary
Toute La Bande (11)	Scholastic Magazine	GPNITVL	13/15	junior high, high school
GUIDANCE				
A Wider World (10)	WDCN	same	15/15	primary
Becoming Me (16)	GPNITVL	same	12/15	primary, intermediate
Bread & Butterflies (102)	AIT Consortium	AIT	15/15	intermediate, junior high
Inside/Out (105)	AIT Consortium	AIT	30/15	intermediate
Ripples (73)	NVETA	AIT	36/15	primary
Self, Inc. (90)	AIT Consortium	AIT	15/15	intermediate
What About You? (10)	WVIZ	same	16/15	intermediate, primary
HEALTH				
All About You (114)	WGBH	AIT	30/15	primary
Dial Alcohol (32)	NVETA	RHR Film Ed.	4/30	junior, senior
Eat Right to Your Heart's Delight (10)	International Production Service	RHR Film Ed.	6/30	high school
Jackson Junior High (37)	NVETA	RHR Film Ed.	4/15	junior, high school
Mulligan's Stew (51)	Nat. 4-H Service	GPNITVL	6/30	intermediate
Putting You On (10)	WTVT	same	7/15	intermediate, junior high
See You (19)	WMUL	EEN	10/15	intermediate

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title (Number of users)</u>	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
HISTORY				
Equal Justice Under the Law (66)	WQED	same	10/30	high school, post-secondary
History of U.S. Foreign Policy (10)	Screenscope	same	4/30	high school
In Pursuit of Liberty (13)	WNET	PBS	4/60	high school, post-secondary
Legacy Americana (11)	Eastman Kodak	same	8/30	intermediate, junior high
Lowell Thomas Remembers (31)	Ed. Producers	PBS	26/30	high school, post-secondary
Our Story (21)	WNET	same	9/30	junior high, high school
South by Northwest (10)	KWSU	PTL	5/30	primary, intermediate
HUMANITIES				
Humanities (21)	Encyclopaedia Brit.	same	30/30	high school, post-secondary
INTERDISCIPLINARY				
Creative Dramatics (10)	NEWIST	AIT	8/20	intermediate
Land and People of Our World (31)	WIT	same	32/15	intermediate
Mister Rogers Neighborhood (15)	FCI	PBS	460/30	pre-kindergarten
Potpourri (18)	School Bd. of Broward County, Fla.	same	37/20	intermediate, junior high
Sesame Street (69)	CTW	PBS	1185/60	pre-kindergarten, primary
Vegetable Soup I (40)	N.Y. State Dept. of Ed.	same	39/30	intermediate
Vegetable Soup II (40)	N.Y. State Dept. of Ed.	same	39/30	intermediate
Villa Alegre (17)	BCTV	PBS	208/30	pre-kindergarten primary

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title</u> (Number of users)	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Program</u>	<u>Level</u>
LITERATURE				
Cover to Cover I (95)	WETA	ITV Co-op	32/15	intermediate
Cover to Cover II (81)	WETA	ITV Co-op	32/15	intermediate
Explorations in Shakespeare (12)	TV Ontario	same	12/30	high school, post secondary
Gather Round (45)	ITV Co-op	same	16/15	primary
JUBA (15)	WETA	ITV Co-op	4/15	intermediate, junior high
Magic Pages (29)	KLVX	AIT	15/15	primary
A Matter of Fact (56)	WETA	AIT	15/20	junior high, high school
Nineteenth Century Literature (13)	McGraw Hill	COE	11/30	high school
Once upon a Clasic (44)	WQED	PBS	32/30	intermediate, junior high
Picture Book Park (19)	WVIZ	AIT	16/15	primary
Short Story (45)	ITV Co-op	same	16/15	junior high, high school
Short Story Showcase (28)	Encyclopaedia Brit.	same	10/30	post secondary
MATHEMATICS				
Infinity Factory I/II (38)	EDC	PBS	82/30	intermediate
Math Factory (10)	Miss. ETV	GPNITVL	30/15	intermediate
Math Patrol (19)	TV Ontario	same	10/15	primary, intermediate
Mathematical Relationships (14)	TV Ontario	same	13/15	intermediate
Measure Metrics (96)	TV Ontario	AIT	12/15	intermediate, junior high
Measure Up (29)	WCET	GPNITVL	32/15	primary
The Metric System (64)	Miss. ETV	GPNITVL	15/20	intermediate, junior high
Studio M (10)	WCET	same	32/15	primary, intermediate
Two Plus You (23)	TV Ontario	same	16/15	primary

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title (Number of users)</u>	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
MUSIC				
Let's All Sing (62)	WIT	same	32/15	primary, intermediate
Music (102)	WETA	PBS	10/30	intermediate, junior high
Musical Instruments (20)	WWVU	EEN	10/20	intermediate
Song Bag (28)	WIT	same	32/15	primary
Stepping into Rhythm (25)	WVIZ	AIT	30/15	primary
The World of B.J. Vibes (17)	TV Ontario	same	6/15	intermediate, junior high
PHYSICAL EDUCATION				
Roomnastics (26)	WVIZ	AIT	16/15	intermediate
READING AND WRITING				
Contact (34)	KET	AIT	15/20	junior high, high school
The Electric Company (104)	CTW	PBS	780/30	primary, intermediate
Getting the Wind (10)	S.C. ETV	AIT	31/20	junior high, high school
The Letter People I (60)	KETC	same	30/15	primary
Listening Place (12)	S.W. Ohio ITV	same	32/15	primary
Our Living Language (33)	WIT	same	32/15	intermediate
Readalong I (37)	TV Ontario	same	30/10	primary
Readalong II (19)	TV Ontario	same	30/10	primary
Tyger, Tyger (25)	WVIZ	AIT	16/15	intermediate
Word Shop (78)	WETA	ITV Co-op	30/15	primary, intermediate
Wordsmith (62)	KLCS	AIT	30/15	intermediate
Write On (39)	TV Ontario	ITV Co-op	60/5	junior high, high school
Zebra Wings (33)	Miss. ETV	AIT	15/20	intermediate

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title</u> (Number of users)	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
SAFETY				
About Safety (20)	Miss ETV	AIT	42/5	primary
It's Your Move (23)	Wis. Ed. Comm. Bd.	AIT	9/15	primary, intermediate
Safe and Sound (34)	WMUL	EEN	15/15	primary
'Way to Go (11)	Md. Dept. of Ed.	EEN	5/15	not given
SCIENCE				
Animals and Such (54)	WHRO	AIT	16/15	intermediate, primary
Basic Earth Science (13)	Encyclopaedia Brit.	same	15/20	junior high, high school
Breakthrough (14)	TV Ontario	same	9/20	junior high, high school
Community of Living Things (25)	WHRO	AIT	30/20	junior high
Cousteau: Oasis in Space (36)	KAMU	PBS	6/30	intermediate, junior high
Dragons, Wagons, and Wax (40)	ITV Co-op	same	32/15	primary
Exploring the World of Science (17)	WIT	same	85/15	intermediate, primary
First Films on Science (12)	Miss. ETV	AIT	10/20	primary, intermediate
Hands On I (20)	WHRO	AIT	10/15	primary
LANDSTAT: A Satellite for All Seasons (22)	WHRO	AIT	6/15	intermediate, junior high
L-4 Earth/Space (41)	ITV Co-op	same	16/15	intermediate, junior high
The Many Worlds of Nature (19)	Screenscope	same	13/12	intermediate, junior high
Matter and Motion (30)	WHRO	AIT	15/15	intermediate
Professor Julius Summer Miller (21)	WIT	same	45/15	intermediate, junior high
Planet of Man (24)	TV Ontario	same	12/30	high school, post secondary
Primary Science (27)	N.H. Network	EEN	8/15	primary

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title</u> (Number of users)	<u>Produce</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
SCIENCE (continued)				
Science Skills (15)	Journal Films	same	5/20	intermediate
Search for Science (49)	WVIZ	GPNITVL	32/15	intermediate
Tell Me What You See (18)	WVIZ	GPNITVL	12/15	primary
Universe and I (40)	KET	AIT	20/20	junior high, intermediate
Weather Matrix (22)	Miss. ETV	AIT	15/15	intermediate, junior high
WHY? (18)	WDCN	AIT	43/15	primary, intermediate
SOCIAL STUDIES				
American Scrapbook (54)	WVIZ	GPNITVL	16/15	intermediate, junior high
Assignment the World (15)	WXXI	EEN	29/15	intermediate, junior high
Big Blue Marble (13)	Int. Tele. & Tele	Vitt. Media	26/30	intermediate, junior high
Families of the World (17)	Journal Films	same	10/20	junior high, intermediate
Families (10)	Churchill Films	same	5/15	primary, intermediate
Farms in Our Seasons (10)	Journal Films	same	4/10	primary
Feeling Free (42)	Children's Awareness Workshop	same	6/30	intermediate
Freestyle (49)	KCET	PBS	13/30	intermediate, junior high
Futuristic (16)	Document Associates	same	30/30	high school
Many Americans (10)	Learning Corp. of Am.	same	8/20	intermediate
The Media Machine (14)	WVIZ	GPNITVL	18/15	junior high, high school
News (28)	ITV Co-op	same	6/15	junior high, high school
Newspaper: Behind the Lines (20)	ITV Co-op	same	6/15	junior high, high school
Odyssey (25)	KRMA	GPNITVL	15/15	intermediate
Other Families, Other Friends (24)	WVIZ	AIT	32/15	intermediate, primary

Instructional Television Programming - 1978-1979 - Continued

<u>Series Title (Number of users)</u>	<u>Producer</u>	<u>Distributor</u>	<u>Number/Length of Programs</u>	<u>Level</u>
SOCIAL STUDIES (continued)				
Rights and Responsibilities	WHRO	AIT	11/20	high school, junior high
Stories of America (30) ⁽³²⁾	WVIZ	AIT	32/15	primary
Studio See (30)	S.C. ETV	PBS	26/30	intermediate, junior high
Truly American (59)	WVIZ	GPNITVL	32/30	junior high, intermediate
Two Cents Worth (46)	Wis. Ed. Comm. Bd	AIT	15/15	primary, intermediate
Understanding our World (18)	KRMA	GPNITVL	15/20	intermediate
Under the Blue Umbrella (47)	S.C. ETV	AIT	16/15	primary
We the People (15)	Encyclopaedia Brit.	same	3/30, 4/20	junior high, high school
What's in the News (21)	WPSX	EEN	30/15	intermediate
With Liberty and Justice for All (26)	WIT	same	16/15	intermediate, junior high

Note: Data taken from Spergel (note 69).

^aSame means distributor is the same as producer.

Appendix D

Central Education Network (CEN)

Series Available for 1978-1979

N: ies ila for 78- --

<u>TITLE</u>	<u>NO./LENGTH</u>	<u>DISTRIBUTOR</u>	<u>USERS</u>
ALL ABOUT YOU	30/15	AIT	NDE, WNHU S. Dakota, KPTS, WGVC, KWCH, WUCH
ANIMALS & SUCH	16/15	AIT	KOZK, KAVT, KETC, IPBN, ETSEO, NWOETV, SOITA, NETO, COETV, WGTE, WCET, Rockford, New Trier, WILL, SIITA, S. Dakota, KCPT, CTN/C, WGVC, KWCH
COMMON CENTS	10/15	AIT	NDE (Omaha only), COETV, NETO
COMMUNITY OF LIVING THINGS	32/20	AIT	SOITA, COETV, WGTE, WCET, WIZ, ETSEO, WNEO
CONTRACT	15/20	AIT	WCET, COETV, WIZ, WGBU, ETSEO, SOITA, WNEO, WGTE
CREATIVE DRAMATICS	8/20	AIT	KETC, IPBN
EXPLORERS UNLIMITED	33/15	AIT	KOZK, SIITA, IPBN, KPTS
FIRST FILMS ON SCIENCE	10/15	AIT	WBGU, ETSEO, SOITA, NETO, WGTE
HANDS ON I	10/15	AIT	NDE, WBGU, ETSEO, SOITA, NETO, WGTE, WGVC, SD, KWCH
HANDS ON III	14/15	AIT	NDE, WBGU, ETSEO, WNEO, WGTE
HANDS ON IV	12/15	AIT	NDE, WGVC

HANDS ON V	12/15	AIT	NDE, CTN/C, WGVC
INSIDE/OUT	30/15	AIT	SD, KCPT, Minn., KTCA/KWCH, WDSE, KFME, KAVT
IT'S ALL UP TO YOU	13/15	AIT	NDE, KETC
LANDSAT: SATELLITE FOR ALL SEASONS	6/15	AIT	SOITA, COETV, WBGU, WCET, WVIZ, SIITA
A MATTER OF FACT	15/20	AIT	KOZK, KETC, IPBN, ECB, WMVS, WDSE, WSIU, CTN/C, WILL, Rockford
A MATTER OF FICTION	15/20	AIT	KOZK, KETC, NDE, IPBN, NWOETV, SOITA, NETO, COETV, WCET, WVIZ, WGTB, Rockford, New Trier, ECB, WMVS, WDSE, WILL, WSIU, CTN/C, WGVC
MATTER & MOTION	16/15	AIT	KETC, IPBN, KCPT, ETSEO, NWOETV, SOITA, NETO, COETV, WCET, Rockford, WILL, New Trier, WSIU, CTN/C
ONCE UPON A TOWN	15/20	AIT	KOZK, NDE (Omaha)
OTHER FAMILIES, OTHER FRIENDS	32/15	AIT	KOZK, SIITA
PICTURE BOOK PARK	16/15	AIT	IPBN, WNMU, WGVC

RIGHTS & RESPONSIBILITIES	11/20	AIT	KOZK, NDE, IPBN, WCET, NWOETV, COETV, WIZ, NETO, WGTE, KCPT, CTN/C, KETC, WGVC
RIPPLES	30/15	AIT	WSIU, Rockford, WCET, COETV, WBGU, ETSEO, SOITA, NETO, WGTE, ECB, WMVS, WDSE WNMU, CTN/C, KCPT, WGVC, WUCH
POETRY ALIVE!	5/15	AIT	IPBN, ETSEO, NWOETV, SOITA, NETO, COETV, WGTE
SEARCH FOR LIFE	3/15	AIT	ECB, WMVS, WDSE, SIITA
STORIES OF AMERICA	32/15	AIT	KOZK, SD, KWCH
TWO CENTS WORTH	15/15	AIT	KOZK, KPTS
UNIVERSE & I	20/20	AIT	KOZK, KPTS, IPBN, NETO, NWOETV, SOITA, COETV, WCET, WIZ, ETSEO, ECB, WMVS, WDSE, WILL, WSIU, Rockford, KETC, CTN/C, KCPT, WGVC
UNDER THE BLUE UMBRELLA	16/15	AIT	Rockford, WTTW, KETC, IPBN, WILL, WSIU, New Trier, ECB, WMVS, WDSE, KCPT, CTN/C, WCET, WIZ

CEN: Series - Continued

WEATHER MATRIX	15/15	AIT	IPBN, SIITA, Nebraska Net & Omaha
AMERICAN PRESIDENTS	6/30	GPN	KCPT
AMERICAN SCRAPBOOK	16/15	GPN	KCPT, WILL
ART CORNER	30/15	GPN	SIITA
BB'S COVER THE GLOBE	12/15	GPN	SOITA
BECOMING ME	12/15	GPN	IPBN, KETC, KFME
CAREER AWARENESS	32/15	GPN	ETSEO, NWOETV, SOITA, NETO, COETV, WCET, WGTE, WIZ,
CELEBRATE	16/15	GPN	KCPT
LET'S GO SCIENCING	32/15	GPN	KWCH
MAINLY MATH	15/20	GPN	NDE, KETC
MAN BUILDS/MAN DESTROYS	30/30	GPN	IPBN, KCPT
MATH FACTORY	30/15	GPN	KPTS, KWCH
MEASURE TO MEASURE	5/15	GPN	WIZ
MEASURE UP	32/15	GPN	SIITA, KCPT
MEDIA MACHINE	8/15	GPN	ECB
THE METRIC SYSTEM	15/20	GPN	KOZK, ECB, WNMU, Rockford, WILL, New Trier, WSIU, SD, KPTS, KETC, IPBN, KCPT, KFME, KWCH
ODYSSEY	15/15	GPN	ECB, IPBN, WILL, SOITA

CEN: Series - Continued

PROJECT: MIDDLE EAST	5/20	GPN	NDE
SEARCH FOR SCIENCE	32/15	GPN	ECB, IPBN
SCIENCE IS DISCOVERY	32/15	GPN	WCET, COETV, WVIZ
SCIENCE IS EVERYWHERE	32/15	GPN	SD, KWCH
SCIENCE IS SEARCHING	32/15	GPN	COETV, WCET, SOITA, SD, KWCH
SCIENCE ROOM	32/20	GPN	WCET, COETV
SUPREME COURT	1/30	GPN	IPBN
TELL ME WHAT YOU SEE	12/15	GPN	ECB, KETC, IPBN
TOUTE LA BANDE	13/15	GPN	KOZK, COETV, WGTE, NETO, NWOETV, WCET, ETSEO, WVIZ, SOITA
TRULY AMERICAN	24/20	GPN	KETC, NDE, IPBN, KCPT, WILL, Rockford
UNDERSTANDING OUR WORLD	15/20	GPN	NDE, KCPT
WRITING TIME	32/15	GPN	WGVC
PLANET OF MAN	12/30	TV Ontario	IPBN, WGTE, NETO, ETSEO, WCET, WVIZ, NWOETV, SOITA, NDE, KCPT, WILL
TWO PLUS YOU	16/15	TV Ontario	WGTE, KOZK, ECB
CLASSICS OF WORLD LITERATURE	30/30	EBE	NDE, KETC
INDIANS OF THE SOUTHWEST	4/15	EBE	KCPT (3 only)
OUR LIVING BILL OF RIGHTS	6/30	EBE	KOZK, WCET, COETV, WVIZ, SOITA, NETO, KCPT
PRIMARY LIFE SCIENCE	15/15	EBE	NDE

CEN: Series - Continued

USING THE MINICALCULATOR	3/15	GPN	NDE, KETC
SHORT STORY SHOWCASE	9/30	GPN	KOZK, COETV, NETO, KCPT, KPTS
FUTURISTICS	26/25	Document Associates	ECB, NDE, IPBN, NWOETV, COETV, WGTE, WVIZ, NETO, ETSEO, WCET, SOITA, KCPT
PEOPLE, PLACES & THINGS	11/30	LCA	SOITA
WESTERN CIVILIZATION/AMERICAN HERITAGE	32/30	LCA	OHIO ALL STATIONS
NATIVE AMERICAN SERIES	3/20	Journal	IPBN, COETV
SCIENCE SKILLS SERIES	5/15	Journal	ECB, NDE, IPBN, COETV, WCET, WVIZ, NWOETV, ETSEO, SOITA, NETO, WGTE
IN THE NEWS	30/15	WPSX-TV	ECB
POTPOURRI	34/20	Broward County	KOZK (34) KETC (32), SIITA (33)
THE LISTENING PLACE	32/15	SOITA	KCPT, KAVT
PHYSICS DEMONSTRATIONS	32/15	Western ITV	WBGU, NETO, ETSEO, SOITA, WVIZ
LANDS & PEOPLE OF OUR WORLD	32/15	Western ITV	WCET, WVIZ, WBGU, ETSEO, SOITA, NETO, COETV
THE LETTER PEOPLE	60/15	KETC-TV	IOE, NDE, OHIO ALL STATIONS, SD
CANTERBURY TALES	10/30	Michigan University	WCET, COETV, WVIZ, SOITA, WGTE
PLAYS OF SHAKESPEARE	15/30	Michigan University	WCET, COETV, WVIZ, SOITA, WGTE

CEN: Series - Continued

CREATIVE COMMUNICATIONS

15/15

Centron

WCET, WVIZ,
COETV, SOITA,
WBGU, WNEO

THE UNIVERSE

1/27

Visual Ed., Inc.

ECB

MAINSTREAMING THE EXCEPTIONAL CHILD

12/30

Media 5

WBGU, NETO

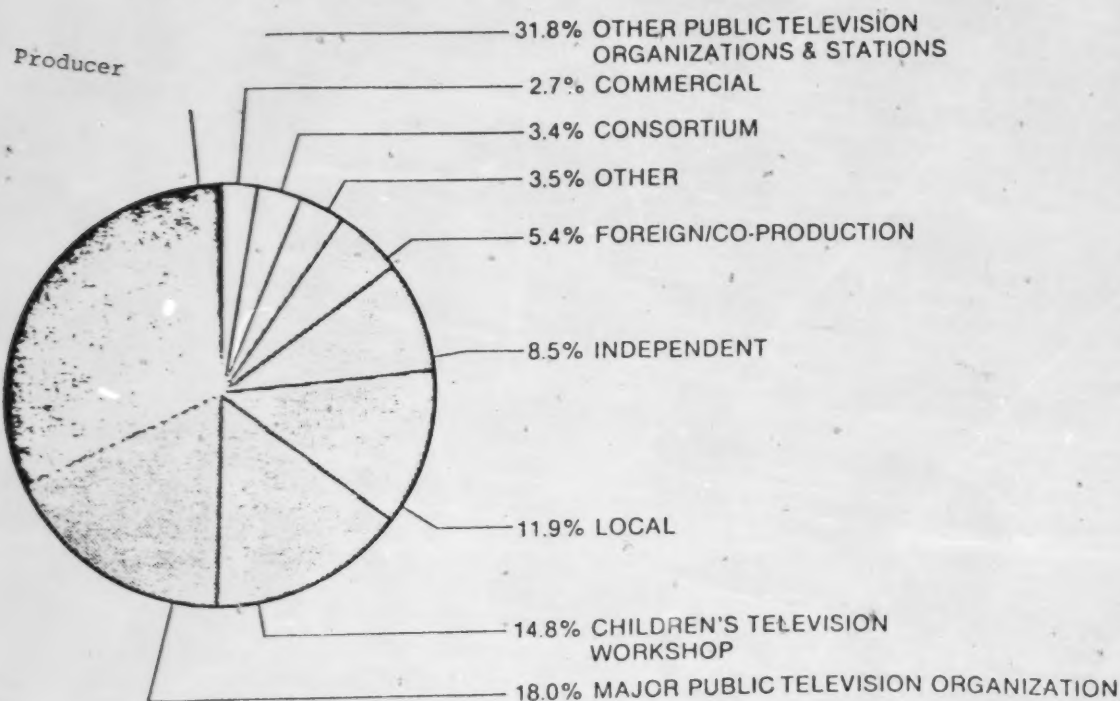
Note: Information from Lucas (note 36).

Appendix E

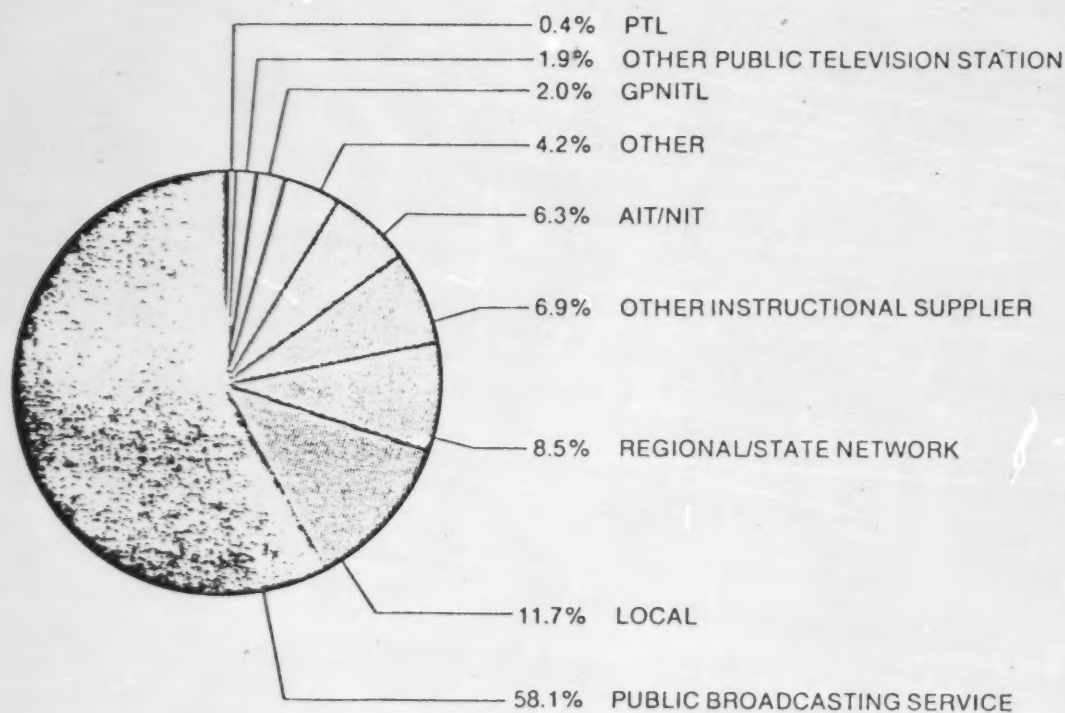
Producer and Distribution Percentages for 1976 Programs

PERCENTAGE OF PROGRAMS BY PRODUCER AND DISTRIBUTION

193



B. Distributor

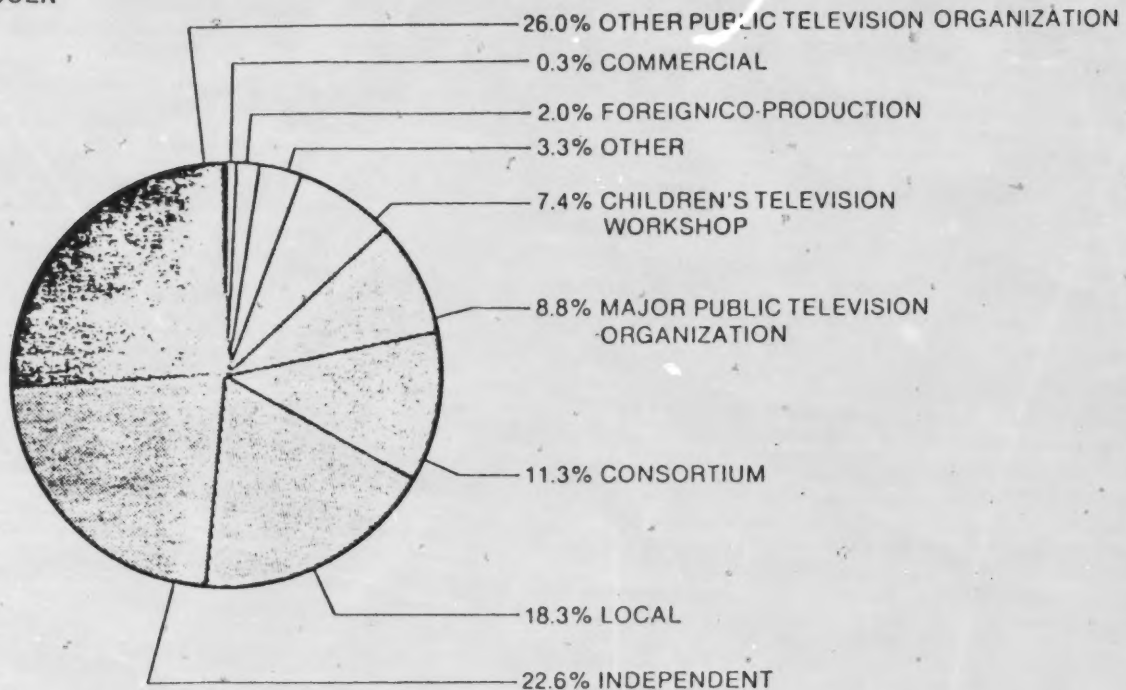


Note: From Public Television Programming by Category: 1976, by N. Katzman and K. Wirt. Washington, D.C.: Corporation for Public Broadcasting, 1977.

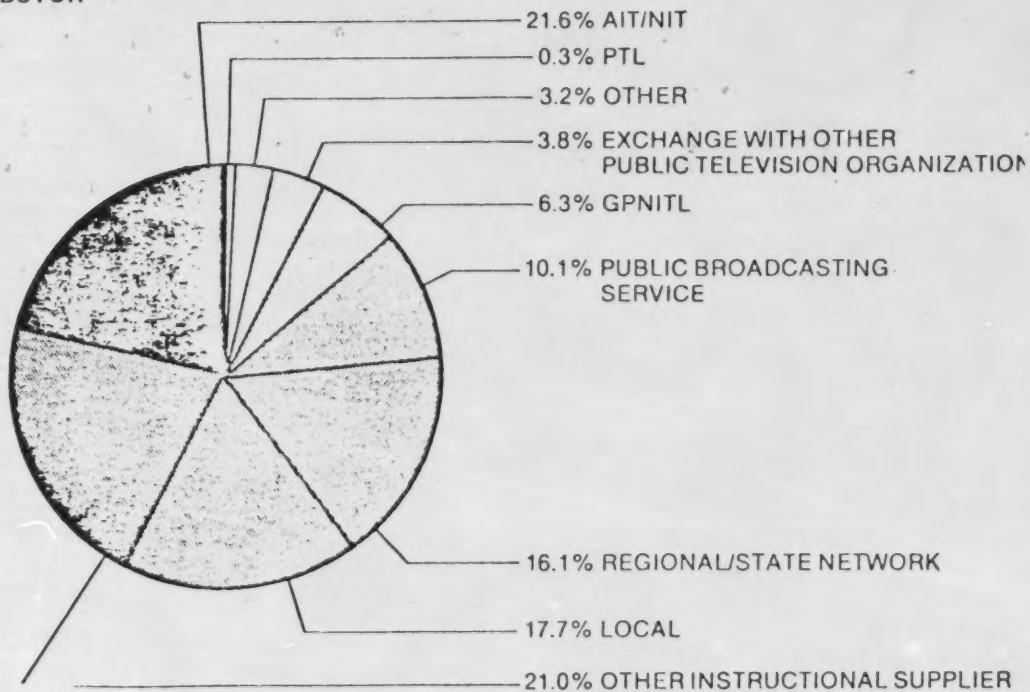
PERCENTAGE OF ITV PROGRAMS BY PRODUCER AND DISTRIBUTOR

A. PRODUCER

194



B. DISTRIBUTOR



Note: From Public Television Programming by Category: 1976, by N. Katzman and K. Wirt. Washington, D.C.: Corporation for Public Broadcasting, 1977, p. 53.

Appendix F

Series Under Consideration for 1979

Children's Series in SPC VI: Submissions

<u>Series Title</u>	<u>Source</u>	<u>Level</u> ^a	<u>Number/Length of Programs</u>	<u>Subject</u> ^b	<u>Purchase</u> ^c
1. Doctor Happy	WSRE/Creative Workshop	3-10	13/30	Medicine	
2. Feeling Free	WSBE	6-10	26/30	Human Relations	
3. I'll Do It	CPTV	2-5, 6-10	65/30	Childhood Education	
4. Mr. Rogers Neighborhood Revised II	FCI	2-5	485/30	Childhood Education	
5. Museum Backroom	KAET	6-11	10/30	Childhood Education, Science	
6. Sesame Street	CTW	preschool	130/60	Childhood Education	
7. Sonrisas	SWT-PBC	6-11	13/30	Human Relations	
8. Zoom	WGBH	3-12	55/30	Childhood Education	
9. Studio See	S.C. ETV	12-15	13/30	Variety	
10. The Wonder Years	WLRN	12-16	13/28-50	Variety	

Note: Source: PBS Preference catalog VI

a. Level specification provided by producer

b. Subject categorization by PBS staff from producer material

c. Buy list for SPC VI not yet finalized.

Eastern Education Network (EEN)
Series to Be Screened for 1979-1980

	<u>Series</u>	<u>Producer</u>	<u>Programs</u>
1.	Animation and Fantasy	EBE	7/10
2.	When You Grow Up	COE	15/15
3.	American Enterprise	PLAYBACK	5/30
4.	What Makes You So Sure?	MPBN	4/30
5.	Environmental Studies	EBE	10/20
6.	Performing Arts	COE	5/15
7.	Readalong III	OECA	30/10
8.	Fairy Tales/Brothers Grimm	COE	6/12
9.	Folk Tales	COE	9/15
10.	Teaching Reading	WCNY	15/30
11.	Mon Atelier/Language	WNPE	16/30
12.	Music, Music, Music	COE	5/30
13.	Call from the Wild	MEPHITIS	6/15
14.	Magic Vocabulary	FLORIDA	60/15
15.	Magic Study Skills	FLORIDA	35/15
16.	Afloat and Aboat	MSDE	10/15
17.	A Visit to...	JOURNAL	6/15
18.	Vegetable Soup II	NY DEPT. ED.	39/30
19.	The Write Channel	AIT	15/15
20.	Hands On V	AIT	12/15
21.	Project Stretch	Metro-Coop	
22.	Newspaper	ITV Co-op	6/15
23.	Samba Et Bouboune	Cinema Arts	13/20
24.	Like You, Like Me	EBE	10/10
25.	Piano Play	KLRN, Texas	
26.	Dimensions in Science	OECA	6/30
27.	Finding Our Way	Western Video	16/15

Note: Source: Chant (note 11).

Central Education Network (CEN)
Series to Be Screened for 1979-1980

ANIMATION AND FANTASY

(7/10) (EBE) (Grades 1-4)

WHEN YOU GROW UP

(15/15) (Coe) (Grades 1-4)

DOLLAR DATA

(33/20) (GPN) (Grades 10-12)

LIKE NO OTHER PLACE

(20/20) (OECA) (Grades 9-12)

ENVIRONMENTAL STUDIES

(10/20) (EBE) (Grades 7-12)

MAP AND GLOBE SKILLS

(6/20) (GPN) (Grades 5-12)

U.S. GEOGRAPHY

(15/20) (EBE) (Grades 5-9)

NUTRITION SERIES

(3/15) (Coe) (Grades 5-12)

READALONG III

(30/10) (OECA) (Grades 1-4)

FAIRYTALES/Brothers Grimm

(6/12) (Coe) (Grades 1-4)

FOLK TALES

(9/15) (Coe) (Grades 1-4)

STORYTIME

(32/14) (GPN) (Grades K, 1)

THE AUTHOR SERIES

(5/25) (Journal) (Grades 7-12)

MATH PATROL III

(10/15) (OECA) (Grades 1-4)

THE MEASURING SHOW

(6/15) (GPN) (Grades 1-4)

CALL FROM THE WILD

(6/15) (Mephitis) (Grades 5-10)

Note: Source: Lucas (note 36).

Central Education Network (CEN)
Series to Be Screened for 1979-1980 -
Continued.

MIDDLE ROAD TRAVELER
(12/30) (GPN) (Grades 7-9)

MAGIC VOCABULARY
(34/10) (Broward County, Florida) (Grade 3)

MAGIC STUDY SKILLS
(35/15) (Broward County, Florida) (Grade 3)

SCIENCE INVESTIGATION
(6/20) (Journal) (Grades 7-10)

HIGH SCHOOL BIOLOGY
(30/20) (EBE) (Grades 10/12)

A VISIT TO . . .
(6/15) (Journal) (Grades 1-10)

OUR ENVIRONMENTAL LEGACIES
(3/20) (Journal) (Grades 7-12)

THE WRITE CHANNEL
(15/15) (AIT) (Grades 3-4)

HANDS ON V
(12/15) (AIT) (Grades 5-7)

DISCOVERING SCIENCE
(3/15) (AIT) (Grades 4-6)

READY SING
(30/15) (AIT) (Grade 3)

SCIENCE SCREEN REPORT
(96/1 to 15's) (VideoVoice) (Jr./High, Sec.)

WHAT ON EARTH
(29/30) (GPN) (Jr. High)

STUDIO M
(32/15) (GPN) (Grades 2-3)

METRIC MARMALADE
(15/20) (GPN) (Intermediate)

SCIENCE IN THE ELEMENTARY SCHOOL
(14/20) (GPN) (In-Service Science)

WONDERAME OF THE ARTS
(10/20) (GPN) (Intermediate)

Central Education Network (CEN)
Series to Be Screened for 1979-1980 -
Continued

BRITISH SCIENCE FILMS
(50+/15) (BGF) (Secondary)

JAPAN SERIES
(UMA)

FINDING OUR WAY
(16/15) (Western ITV) (Grades 4-8)

OUR LIVING LANGUAGE
(32/15) (Western ITV) (Grades 5-8)

AMERICAN HISTORY
(21/30) (EBE) (H.S.)

WORLD HISTORY
(30/30) (EBE) (H.S.)

LIKE YOU, LIKE ME
(Mainstreaming) (EBE)

STRETCH
(20/30) (In-Service) (Mainstreaming) (MCESA)

WRITE ON
(65/5) (ITV Co-op) (Grades 5-12)

GATHER ROUND
(16/15) (ITV Co-op) (Primary)

SHORT STORY
(16/15) (ITV Co-op) (Grades 7-12)

NEWSPAPER
(6/15) (ITV Co-op) (Grades 7-12)

TEACHING EARLY READING
(6/30) (ITV Co-op) (In-Service)

YOU AND THE LAW
(Journal)

CHOICES
(Journal)

RHYMING DICTIONARY
(Journal)

CABOODLE
(13/15) (KLRN) (K-3)

HOW A CHEER DEVELOPS
(38/15) (9-12) (Counselor Films)

Central Education Network (CEN)
Series to Be Screened for 1979-1980 -
Continued

SCIENCE IN ACTION
(32/15) (9-12) (Counselor Films)

THE WINNERS
(22/47) (9-12) (Counselor Films)

COMMUNICATIONS AT WORK

GREAT PLAIN EXPERIMENT

SPANISH FROM
(GNP)

PERFORMING ARTS
(Coe)

MUSIC MUSIC MUSIC
(Coe)

DIMENSIONS IN SCIENCE
(OEPA)

BEST KEPT SECRETS
(OECA)

BREAKTHROUGH
(OECA)

GET IT TOGETHER
(OECA)

Appendix G

Children's Development and Children's Television

Charles Corder-Bolz

Children's Development and Children's Television

Charles R. Corder-Bolz, Ph.D.

Southwest Educational Development Laboratory

Presented at the

Seminar for Program Managers

Corporation for Public Broadcasting

Washington, D.C.

March, 1977

Television has successfully entered the lives of children. Most children, by the age of three or four become "regular" viewers. Children apparently learn much from television, interact with it, and respond to it. It has been difficult to scientifically assess the full impact of television upon children's development because of the ever-changing content of television and serious research methodology problems. However, at last there appears to be sufficient evidence to accept the fact that television is an important contributor to children's social, moral, and academic growth. The issue is no longer whether children's television programming is needed; the issue is what kinds of children's television programming are needed.

Television programs are a predominant part of every child's life, but the nature of a child's interaction with a program depends to a very great extent upon the social and mental developmental level of the child. When one works with children, it becomes immediately apparent that there are extreme differences between children. These differences are larger than the differences between any adult viewing markets. These differences are caused by the level of the child's development and roughly correspond to age.

The impact of a television program can be observed in children's play. Children will translate a successful television program into their own world. Younger children, for example, will mimic television characters and want to have toys endorsed by them. For older children, a television program will often be a regular important topic of conversation with family and friends, and, in fact, they may incorporate aspects of a favorite television character into their own identity.

How a child responds to a program and what a child gets out of it, depends upon his or her mental and social developmental level. Infants and toddlers have only passing responses to television. Infants, at approximately six months, develop strong attachments to specific people; at about eight or nine months, they are creeping. As "toddlers," they learn to stand, to walk, and also usually show the beginnings of language usage during the second year. By preschool age, 3 to 5 years old, there is rapid social and cognitive development and, at this time, the child becomes a major viewer of television.

The early years between being a toddler and entering school are marked by a continued improvement in muscular control, language facility and mental skills, and a growing identification with adults. The preschool child shows the initial development of moral values and reasoning. Children, at this age, go through an important process of identification in which they take on habits, values, and attitudes of

other individuals that they observe in their environment. Parents, older siblings, and television characters appear to be the primary models for the preschool child. What these children acquire or adopt can be seen in their play. At this age, children's play is "dramatic" play in which children act out roles they have observed and learned, such as mother-child and nurse-patient. Children's learning at this stage is relatively unsophisticated and somewhat limited; nevertheless, they are very definitely acquiring information and values regarding roles and relationships. It is at this stage that children's television programming has great impact. The child is making the transition from being an infant and toddler to a preschooler, and becomes a social entity interacting with other people. The child's major mental and cognitive growth appears to occur when the fundamentally self-oriented world of the infant evolves into a real awareness of other people and the relationships among them. This awareness is still simplistic, but accounts for most of the preschooler's learning, including language concepts and social concepts and appears to be the basis for further intellectual, social, and emotional development during the early school years. If all goes well, the child at the end of his or her preschool years has differentiated himself or herself from the environment, developed a capacity for affection, learned some of the parents' important attitudes, developed some degree of independence, developed some ability to perceive the world realistically, and mastered some skills with which to cope with the environment.

The elementary-school child is from 6 to 12 years old; this phase of development is often termed the "middle years" of childhood. This period is one of relative tranquility between the turmoil of the preschool years and yet-to-come tumultuous years of adolescence. Competition, success, and failure in interactions with other people begin to occur in the child's life. Parental stimulation, support, and nurturance are used to encourage his or her explorations into the larger social world. At the same time, peer group influences begin and will eventually dominate the older child's social development. At first, children form loose-knit, same-sex, same-age groups. Peer group solidarity is used to fortify themselves against a larger and more powerful, though mostly unconcerned, world. Children form secret clubs and societies which, although they may last for a few days or weeks, are protected by mortal oaths, binding for life, and witnessed by their signatures in blood (or red ink). This is the age when individuals begin to have organized and continuous memories and is an age also to enjoy frogs, ghosts, and riding bikes.

The elementary-school child has a naive fascination for the world. Science,

zoos, stamps, rocks, and clouds are all part of the world to be explored, wondered at, and collected. Every parent suffers a never-ending series of specimens whose smells, or eating habits are but a part of the intriguing world of childhood. While the child often fails to learn how or why things are the way they are, apparently, there is great satisfaction in simply knowing what exists. At the same time, other kinds of learning and growth are taking place. Role learning builds upon the simple awareness of other people which was first acquired as a preschooler. Self-roles and expectations of self become increasingly important. Toward the later middle childhood years, sex roles and peer group roles dominate social development. Also complex language development occurs. Learning to acquire meaning from context and learning complicated language rules takes place. This is also the time when reading problems become apparent.

In general, the elementary-school child makes the transition from egocentrism to a realistic perception of the world. There is a heightened interest in knowledge about the world. Logical and moral reasoning rapidly develops. The elementary-school child is not particularly self-conscious and, thus, is easily motivated to explore. Television programming for this child can be successfully devoted to basic skills education. The particular skill or content needs to be aimed at specific age levels, rather than at elementary school children in general, but the programming format can take advantage of a basic curiosity to "see and understand" that is not often found in adolescents or adults. Documentary and science education formats can attract and hold the attention of this age child. However, care must be taken to keep the complexity of the vocabulary and sentence structure at an appropriately low level and, also, to explain and highlight important parts. A child in this age range often does not know what is of special importance in such programs, but can be very easily guided to attend to more essential aspects.

A far more different and difficult challenge to children's television programming efforts is the task of attracting and holding the attention of adolescents and high-school students. This developmental age category is often further divided into early adolescence, late adolescence, and early adulthood. The early adolescent experiences rapid physical and emotional change as he or she sexually matures. The late adolescent, having sexually matured over a two- or three-year period, struggles with the continued, and sometimes desperate, conflicts caused by the emotional changes. By early adulthood, the individual has first, worked through a prolonged postponement following puberty, toward finally achieving adult status.

The adolescent child seeks to discard the child image, and at the same time, seeks independence from authority. The search for identity takes on overwhelming proportions. Peer groups become a very important source of support and identity. Popularity, acceptance, and conformity within a social group, with independence from the adult world, are the dominant concerns. The adolescent cannot be satisfied with what he or she thinks about himself or herself, but needs the confirmation of someone else for assurance of his/her self-worth and importance.

Probably the major area of learning and development (other than the physical maturation process) is focused on the acquisition of social skills. High-school students learn to perceive other people's needs and desires, learn how to initiate and foster relationships, and learn how to resolve interpersonal conflicts. Relationships with parents, siblings, friends, teachers, and other adults take on new and different meanings. Adolescent children appear to learn most of their social skills from other people; they identify with various adults, including television characters, and use them as social models.

Educational television has, and could have, the greatest impact on adolescent children in terms of their social and personal development. Misunderstanding and conflict is prevalent among high-school students and between students and adults. Some of the conflict is due to cultural stereotypes held by the students, and some of it is based upon interracial tensions. Television's most important contribution can be providing healthy and effective models. However, this cannot be achieved in a heavy-handed manner or in an obviously educational program. Rather, such objectives are best taught with a light, entertaining format. This is a radically different style than that used with preschool children and elementary-school children, but can be used to successfully meet important educational needs for high-school students. To insist that all children's television be "educational" in the traditional sense will result in the continued forfeiture of the adolescent viewing population. Adolescents, like other children, need help and can be helped with appropriate children's television programming.

Children of all ages learn a lot from television programming. They acquire much of their information about the world from television. Much of their knowledge about life styles and occupations comes from television. Children learn behaviors and attitudes from television programs. Furthermore, television reinforces values and attitudes that children have learned from their parents or peers. Finally, children

strongly identify with television characters. Thus, this influential medium can be used to foster and facilitate children's development.

Children's television, however, is different from television programming aimed at adults. A television program cannot be produced for children in general, but must be aimed at a particular age of child. Programs must be developed that are appropriate for specific developmental needs. Whether your concern is the percent of the market, or an ability to attract an audience, or viewer ratings, or educational impact, or social objectives, the success of children's television is dependent upon the appropriateness of each program for the age-group it was produced for.

Television for preschool children should focus on basic behavioral and mental tasks, such as tying shoelaces, counting, pre-reading, and being nice to siblings. The effectiveness of such programming is limited by the child's perceptual, language, and reasoning abilities. The pace should be slow, but varied. The dialogue and theme should be simple. The time span of any given segment should be no more than 10 minutes. The power of repetition should not be underestimated. In our research, we have found that the commercial format is very effective because of its high stimulus value, short duration, and simple message. We have also found the cartoon format to be effective because of the simple "story" and action. With preschool children, the television producer needs to be concerned with speed, complexity, and duration. Keep everything slow, simple, and in a small package.

The elementary-school child needs a different kind of programming. More complex topics can be presented and a longer duration can be used. Programs can explore aspects of the world. Other programs can teach specific academic skills. Still other programs can explore different social roles. The elementary-school child is easily interested by a wide variety of formats and topics. The effectiveness of programs for this age of child appears to depend on content design considerations, such as structure, organization, highlighting or cueing important parts, step sizes, and varied pace. Programs can be funny or serious, but elementary-school children learn or achieve the objective of a program by being led through the material. If something is important, the program should say so, rather than relying upon children drawing the inference.

The adolescent child needs yet again a different kind of programming. To achieve educational objectives, a program for adolescent children needs to capitalize upon their identity concerns. The program content needs to relate to their social interests and the format needs to be light and quick-moving. We have found that a sit-

uation comedy or a character comedy format, similar to that used by Norman Lear, can attract high-school students. The situations need to be realistic and relevant to the students' lives. The humor should be quick, though sometimes it can touch on quite serious topics. Within this format, important affective educational objectives can be pursued. Television is now a natural medium to use to approach such issues. Whether it be career aspirations, interracial understanding, or self-concept, the personal growth of the adolescent child can be facilitated through carefully designed children's television.

Children's television needs to change. Different kinds of programming are needed for the different levels of children's development. Children's programming should be directed at specific markets. One of the best assets of children's television can be its contrast to the homogeneity of commercial television for adults. Children find programming designed especially for them to be flattering and appealing. Children's television can gain a greater audience if it goes after specific audiences in a manner appropriate to those specific audiences.

Children's television also needs to involve its viewers more. Commercial television appears to work best when the audience is kept in a relatively passive mode. However, we have found that children's television is most effective when the format encourages the child to participate. With younger children, questions and riddles directed at the viewer can be included in the dialogue. Another technique, used some years back, is to make available to the children at home, a clear, plastic mat which can be placed over the TV screen. Then the children can be encouraged to perform various tasks on the plastic mat along with the television characters. With older children, challenging and thought-provoking content can be used. Conflicting opinions on relevant issues can be presented. The child's own values and concerns can be mirrored in the program content.

Another resource that should be utilized more often in children's television is parental involvement. "Sesame Street" is probably most effective when the child views it with a parent. When they recognize their importance, parents are surprisingly accessible, and will often participate with the child in watching a children's program. More should be done to capitalize upon the contribution parents can make. The program dialogue could include statements directed at parents. More specific information regarding particular television programs could be disseminated to parents through the television section in the paper or through the school.

In summary, children's television needs to further diversify. Children's television should not place itself in the position of struggling against the developmental stages of childhood, but should capitalize upon them to pursue important objectives.